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THE RADFORD COLLECTIONS

CATALOGUE

OF

THE WELL-KNOWN COLLECTIONS

OF

ENGLISH PORCELAIN, POTTERY, ENAMELS, FURNITURE, ETC.

The Property of the late Mrs. Radford
Lested Lodge, Well Walk, Hampstead
[SOLD BY ORDER OF THE EXECUTORS]

Days of Sale:

FIRST DAY	Wednesday 3rd November	LOTS 1 to 145
SECOND DAY	Thursday 4th November	LOTS 146 to 291
THIRD DAY	Friday 5th November	LOTS 292 to 442

At ELEVEN o'clock precisely each day

1943

Illustrated Catalogues (16 plates)

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First Day's Sale : EARLY LAMBETH AND BRISTOL DELFT with arms of the City Companies, or commemorating contested elections, 'merry man' Plates, a fine Punch Bowl *by John Bowen,* etc. ; EARLY BOW PORCELAIN FIGURES of Woodward, Kitty Clive, Charity, Cooks, Boxers, Musicians and a large Cock and Hen ; CHELSEA WHITE PORCELAIN BUSTS AND GROUPS including George II, George III as Prince of Wales, the Duke of Cumberland, Britannia mourning for Frederick Prince of Wales ; also FINE RAISED AND RED ANCHOR FIGURES AND GROUPS including the very rare 'Doctor', Derby Figures, etc.

Second Day's Sale : RARE PLYMOUTH AND BRISTOL FIGURES, including a superb coloured set of the Plymouth Continents, Worcester Plates, etc., fine Battersea and Staffordshire Enamels, including Plaques *by Ravenet, Sadler, Hancock, etc.*

Third Day's Sale : FINE OLD ENGLISH FURNITURE, in oak, walnut, mahogany and satinwood, Clocks, Watches, Boxes, Needlework Pictures, etc.

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AT **ELEVEN** O'CLOCK PRECISELY

On View at least Two Days Previous. Catalogues may be had.

Illustrated Catalogue (16 plates)

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THE RADFORD COLLECTIONS

THE WELL-KNOWN COLLECTIONS

OF

LAMBETH AND BRISTOL DELFT
FINE OLD ENGLISH PORCELAIN
BATTERSEA ENAMELS
CLOCKS, FURNITURE, ETC.

The Property of the late Mrs. Radford,
Lested Lodge, Well Walk, Hampstead

[SOLD BY ORDER OF THE EXECUTORS]

FIRST DAY'S SALE

Wednesday, 3rd November, 1943

AT **ELEVEN** O'CLOCK PRECISELY

TIN ENAMELLED EARTHENWARE

1 A DELFT VASE of octagonal shape decorated in blue in Chinese taste with figures and fabulous animals, the base bearing the initial and date *A* 1681, 11*in.*; and another, smaller with Chinese figures in manganese on the bottle-shaped octagonal body, 11½*in.* 2

2 A TOBACCO JAR of oviform shape inscribed POMPADOER within an elaborate cartouche in blue, 10¾*in.* ; another inscribed B. RAPPE, 10*in.* ; another inscribed SINT : DOMINGO N : O : 29, within a wreath, 12*in.* ; and another larger, 13*in.* 4

3 A LAMBETH DELFT DRUG JAR of large size painted in blue with cherubs and shells above a label inscribed U ; BASILI : F an ointment made of olive oil, resin and pitch used for open wounds, 10¼*in.* ; another smaller with the initials and date *I P* 1679 and the drug label inscribed C. LVIVLAE, 7½*in.* ; and a Wet Drug Jar with short spout and loop handle inscribed O : LILIORUM, 7¼*in.* 3

4 A DELFT PILL SLAB decorated in blue with the arms, supporters and motto of the Apothecaries Company on an octagonal panel perforated for suspension at the top, 10¼*in.*, *perhaps Bristol*

5 A PAIR OF LAMBETH DRUG JARS with the initials and date *H H* 1662, the labels inscribed respectively V : AREGON : and C : NYMPHEAE : 7½*in.* ; and a good Wet Drug Jar with oviform body on a conical foot with the initials and date *G : B* 1672 and the name of the drug S : DE : SPIN : CERV, 7½*in.* 3

*** The first pair of Drug Jars exhibited at the Charles II Exhibition, January 1932, cat. no. 718

6 A LAMBETH DELFT PLATE bearing the initials *D : R* 1699 within a wreath in blue in the centre, 8⅜*in.* ; another in Chinese taste with the initials *K T* 1697 ; another in darker blue with the initials *S S T* and date 1737, 8½*in.* ; and two Lambeth Delft Plates with Dutch inscriptions within cartouches, 8¼*in.* 5

*** Type of last, see Rackham, catalogue of the Glaisher Collection, Fitzwilliam Museum, no. 1351, pl. 89. C.

7 A LAMBETH DRUG JAR with the initials *W : W* 1665 and the name of the drug on a scroll label MITHRIDATIV, known from earliest times as a universal antidote to poisons, 7¼*in.* ; another, with the drug E. DIACATHOLIC, 7½*in.* ; and a Wet Drug Jar, the label flanked with cherubs and inscribed S : LIMON, 7*in.* 3

8 A POLYCHROME PORTRAIT PLATE with fluted rim painted in the centre with a bust portrait of Queen Mary, in blue yellow and green flanked by the initials *M R* within a foliate border, 13*in.* ; and a pewter mounted Hanau Jug with lobed body and rope-twisted handle, 11¼*in.* 2

9 A LAMBETH DELFT BLEEDING BOWL with single perforated and ribbed handle inscribed within a wreath in the centre *D*A*R** 1711, 6½*in.*; and a white Fuddling Cup with usual rope-twisted handle, 3½*in.* 2

10 A PAIR OF LAMBETH WET DRUG JARS with loop handles, globular bodies and short spouts, on conical feet, the cherub cartouches with quasi heraldic roses, the ribbon scrolls dated 1700 bearing the labels S DE MECONIO and S CAPIL VENER, syrup of poppies, 7¼*in.*; and a Pilgrim Bottle with loop handles on the shoulders inscribed "*Boy*", 8¾*in.* 3

*** For last see Howard "Early English Drug Jars" pl. 22, no.85

11 A BRISTOL INSCRIBED BOWL, the interior with floral "*bianco-sopra-bianco*" decoration inscribed "*One Bowl More And Then*" in blue, the exterior with Chinese *shan shui* in manganese and blue, 9*in.*; two small Plates with similar decoration, 9*in.*; and two other Plates 5

12 A POLYCHROME BOWL of deep shape with green, red and blue floral lappets and trellis on the exterior, 10*in.*; a Bristol blue and white Bowl inscribed "*One More Bowl And Then*", 8¾*in.*; and a most attractive blue and white Dish with a Chinaman carrying baskets on a pole, *by Edkins*, 13*in.* 3

13 A BRISTOL BALLOON PLATE painted in the centre with Lunardi's Balloon Ascent, 1784, in blue, the balloon in green and manganese within a festoon border, 8⅞*in.*

*** The type is illustrated by Mundy in "English Delft Pottery" pl. 37, fig. 3

14 A BRISTOL PLATE of small size, inscribed in the centre within a circular medallion "*Iohn Brown*, 1746", 7¼*in.*; another Birthday Plate inscribed on the rim within a label "*Iohn phelps. Born march* 22*nd* 1747-8," 8¾*in.*; and an Armorial Plate with the arms of Smythe bearing the mark of de Paaw, 9¾*in.*, *uncertain attribution* 3

*** Pountney in "Old Bristol Potteries" p. 302 mentions in the list of apprentices one "John, son of John Brown, Abbots Leigh, Yeoman, £8 with apprentice", 22nd September 1730

15 A LIVERPOOL DELFT BOWL, painted with three fish in blue on a powdered manganese ground, 7⅜*in.*; a shallow Char Dish with four fish in colours, 6⅝*in.*; and a Bristol small Jug painted in blue with a Chinese sage, 4⅝*in.* 3

*** For Char Dish see Boswell Lancaster "Antique Collector" May-June 1943, p.81, fig.1.

16 THE MARQUIS OF GRANBY. A Bristol Delft Bowl painted on the exterior with garden scenes and flowers in Chinese taste in blue, inscribed in the interior "*To Granby the Brave*", $8\frac{7}{8}$*in.*; and a Lambeth Delft circular standing Salt with three napkin scrolls on the top, $4\frac{1}{4}$*in.*

17 A PUZZLE JUG with perforated neck, loop handle and usual verse in blue, $6\frac{3}{4}$*in.*; and a Lambeth Bowl in blue and manganese, inscribed "*Succefs to Trade*", $8\frac{3}{4}$*in.* 2

*** The last from the Collection of Sir John Evans, 1911.

18 THE WATERMAN'S COMPANY. A small blue and white Plate with the arms, supporters and motto of the Company "*Att Command of Our Superiors*" within a floral border, the back with the date 1770, $8\frac{5}{8}$*in.*; and another Plate inscribed "*God Save King George*" within a dark blue wreath and outer blue border, $8\frac{5}{8}$*in.* 2

19 THE VINTNERS' COMPANY. An octagonal deep Plate with blue wavy rim, painted in the well border with fruiting vine, the sunk centre with the arms of the Company, initials *I H G* and date 1687, $8\frac{1}{2}$*in.*

*** From the Solon Collection, 1912, no. 550.
Illustrated in "The Connoisseur", 1901, vol. 1, December.
Perhaps the example described by Hodgkin "Early English Pottery" p. 97, fig. 356.

20 A JACOBITE PLATE, painted in blue, orange and green with a head of Charles II in the Boscobel Oak flanked by the initials *C R* in the lower part in red, $8\frac{7}{8}$*in.*; and another Lambeth Plate with conjugate portraits of William and Mary in blue and the initials *W M R*, $8\frac{3}{4}$*in.* 2

*** The last from the Collection of Sir John Evans; see Rackham, Trans. E.C.C., vol. 2, no. 7, 1939, p. 107, pl. 36c.

21 A LAMBETH BARBER SURGEON'S BOWL with single perforated handle, decorated in Nevers style with white splash decoration on a blue ground, 7*in.*

*** Exhibited at the Charles II Exhibition, January, 1932, catalogue no. 728.
An example from the Taunton Museum was exhibited at the Burlington Fine Arts Club, 1914, and illustrated in the catalogue, pl. 31.

22 A LAMBETH DELFT PILL SLAB of shield shape, painted in blue with the arms of the Apothecaries' Company, and those of the City of London below, 12*in.*

*** From the Bennett Goldney Collection, formerly exhibited on loan at the London Museum

23 A LAMBETH DELFT WATCH with the initials date *M D* 1696 on the back, th sides with dots to represent the piercing of a repeater, the dial with single hand and sun ray medallion, 2 *in.*; a Bristol Delft Inkpot with six holes for pens, inscribed on the base "*S. B. august* 26 1761", $2\frac{3}{4}$*in.*; a Wine Bin Label, inscribed "PORT," $5\frac{1}{4}$*in.*; and a small Queen Anne fluted Comfit Stand, painted in the centre with a crowned *A*, $4\frac{1}{8}$*in.* 4

24 A LARGE BRISTOL PUNCH BOWL, decorated in blue in Chinese taste with *shan shui*, the interior with elaborate border and a cartouche in the centre inscribed "SUCCESS TO THE BRITISH ARMS," $17\frac{1}{4}$*in.*

*** From the Bennett-Goldney Collection, exhibited at Canterbury Museum

25 A LAMBETH POSSET POT with double handle and curved spout, painted in blue in Chinese taste with panels of birds, peonies and rock ornament and inscribed round the neck "*Ann Palthorpe* 1696", $6\frac{5}{8}$*in.*

*** Earlier examples, dated 1631 and 1632, are in the British Museum, catalogue E.101, p. 140, and Fitzwilliam Museum, Glaisher Collection, catalogue 1294, p. 81B.

26 A PAIR OF RARE SHOES, decorated in blue with flowers, the pointed toes with striped decoration, the heels in mottled blue, *one faulty above the buckle*, $5\frac{1}{2}$*in.* 2

*** For square toe types see Hodgkin, "Early English Pottery", p. 118, no. 434, and Sotheby's catalogue of the Marsden Smedley Collection, June, 1943, no. 72, 73.

27 A SMALL BRISTOL BOWL with polychrome flowers on the exterior, the interior inscribed in blue "*Succefs to ye Navy*", $5\frac{7}{8}$*in.*; and a pair of Plates painted in blue with a figure of Justice standing on a demon who holds in one hand a fire brand, and in the other a scroll inscribed "*The Petition*", the arch inscribed with the initials *T C* and "*Libertas Populi*" within a Chinese formal border, $8\frac{5}{8}$*in.* 3

*** The initials T C are stated to be those of the well-known Potter Thomas Cantle.

The bowl from the Clarke Collection, Sotheby's, June, 1919.

28 AN ELECTION PLATE of Bristol Delft, the powdered manganese ground with reserve panels of figures fishing on the borders and a cushion in the centre inscribed "*Martin & Calvert For Ever* 1754" "*Sold by Webb*", $8\frac{3}{4}$*in.*

*** This plate refers to the Tewkesbury election in 1754 when Martin and Calvert were the two successful candidates and Webb the successful advertiser.

29 ANOTHER ELECTION PLATE with a blue powdered ground and similar panels inscribed "*Sir Ino Pole For Ever*, 1754", $8\frac{3}{4}$*in.*

*** Sir John Pole was the successful candidate in the Taunton election, 1754.

See Mundy, "English Delft Pottery", pl. 39.

30 A COMMEMORATIVE BOWL, decorated on the exterior with flower-sprays in blue and manganese, the interior inscribed "*Crosby And Oliver* 1771", $6\frac{3}{4}$*in.*; and another polychrome Bowl, inscribed "*The Geft of the Honourable Langam Booth Efqr. to Lord Balmerino*, 1758", $9\frac{1}{4}$*in.* 2

*** Crosby was Lord Mayor of London in 1770. He was also member for Honiton. Oliver was an alderman of the Billingsgate ward and member for the City of London. In March, 1771, Crosby and Oliver became engaged in the famous struggle between the City and the House of Commons and were committed to the Tower, but were released in triumph on 8th May, 1771. This bowl was manufactured to celebrate the event.

31 A BRISTOL ELECTION PLATE with a pseudo-Chinese "cracked-ice" ground in manganese with panels in blue, the centre inscribed "*Crefwell Esqr. For Ever*", 9*in.*

*** T. E. Creswell was the member for Wooton Bassett in 1757, 1761 and 1768.

32 A NEWCASTLE ELECTION BOWL painted on the exterior with birds and flower sprays in Chinese taste in blue, the interior with a youthful Bacchus astride a barrel inscribed round the rim "LETT US DRINK SUCCESS TO BLACKETT AND FENWICK", $12\frac{1}{8}$*in.* Lambeth c. 1741

*** The base scratched with the name of the former owner Joseph Crawhall The Bowl commemorates the election of Members of Parliament for Newcastle in 1741. It lasted six days and there were four candidates. Walter Blackett polled 1453 votes, Nicholas Fenwick 1231, Matthew Ridley 1131 and William Carr 683

33 A GOOD PILL SLAB of oblong octagonal shape, painted in blue with the arms of the Apothecaries' Company, the motto "OPIFERQUE PER ORBEM DICOR" in manganese, $11\frac{3}{4}$*in.*, *attributed to Wincanton*

34 OINTMENT POTS. A collection of six Ointment Pots bearing the names of the following apothecaries :—

Waller & Son, Guildford
Hastings & White, 17 *Hay Market*
W. Singleton, Lambeth Butts
S. Green, 2 *Union Place, Lambeth*

two other pieces; a Mortar, $2\frac{7}{8}$*in.*; and another Mortar inscribed "*Bowle Original Inventor*", $2\frac{1}{2}$*in.* 9

35 An Armorial Plaque slightly convex, painted in colours with the arms of the Duke of Hamilton with crest, supporters and motto, " THROUGH" 11*in.* ; a small Tile ; a Faience Inkstand, 4*in.* ; and another Spanish Tile, $5\frac{1}{2}$*in.* 4

36 A Lambeth silver-mounted Tankard of cylindrical shape, painted with figures in a landscape with a castle and windmill in the background, the neck mounted with a silver band engraved with the initials *W M G* within a wreath, $5\frac{1}{4}$*in.*, *silver maker's mark P H, possibly that of Phyllis Philip who was responsible for silver mounts on a horn box circa* 1720.

37 A set of six Bristol Delft Plates inscribed within blue wreaths as follows :—

I Am A fervant unto All, 1711,
Both Rich & poor, Grate and Small, 1711
who ufes me with Diligence, 1711
will Be on me at small Expence, 1711
But when by fervants I Am Ended 1711
My Grate fault is I Can't Be mended, 1711

the rims without decoration, the undersides with flat bases, $8\frac{3}{4}$*in.* 6

*** Exhibited at the Burlington Fine Arts Club, 1914, and illustrated in the catalogue pl. 29, case E, no. 53, p. 86.
Exhibited at the Daily Telegraph Exhibition 1928, cat. p. 75, no.C. 232

[*See* Illustration]

38 The Butchers' Company. A fine Lambeth Delft tall cylindrical Tankard, painted in blue with the arms, crest and mantling of the Butchers' Company and the motto " *Omnia sub jecisti sub pedibus, oves et Boves* " flanked by the initials and date *I A S* 1728, a blue border of arabesque meander round the base and scrolling foliate ornament on the loop handle, $7\frac{3}{4}$*in.*

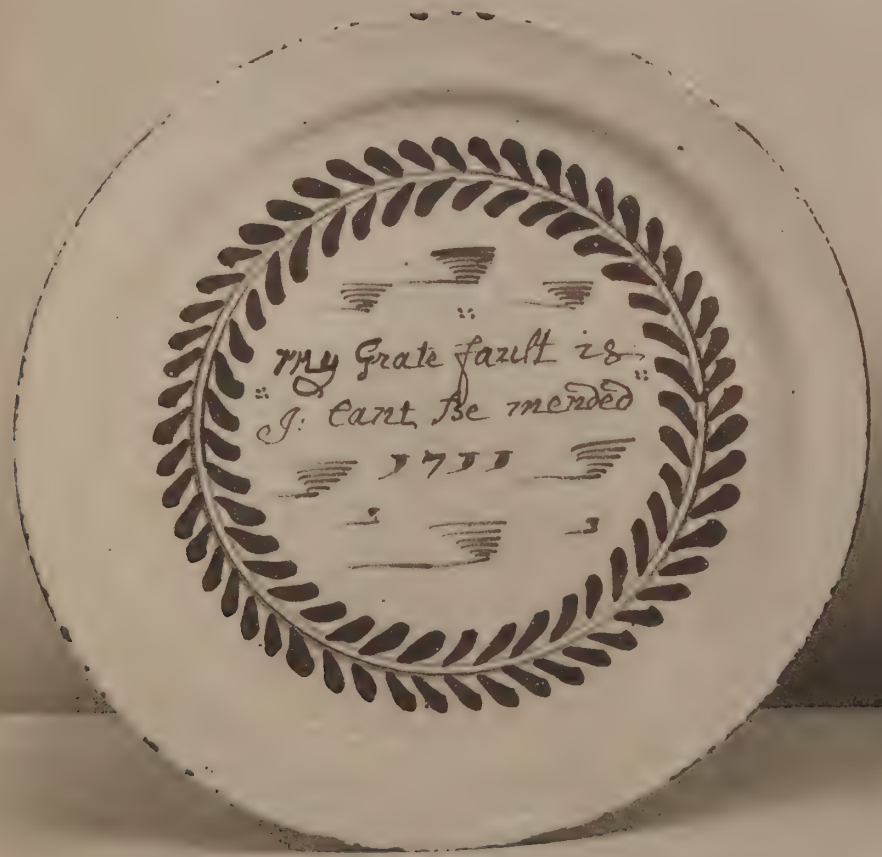
*** From the Harland Collection, Sotheby's 11th February 1931, lot 65
Exhibited at the Burlington Fine Arts Club 1914, cat. p. 91, E67

[*See* Illustration]

39 A superb set of six Lambeth " Merry Man " Plates painted in the centre with elaborate crowned griffon and cherub cartouches with pendent tassels, the plain deep rims painted with the initials *I K I* 1682 $8\frac{3}{4}$*in.* 6

*** Exhibited at the Daily Telegraph Exhibition 1928, cat. p. 75, no. 231
Exhibited at " The Age of Walnut " Exhibition, 1932 and all six plates illustrated in the catalogue p. 122

[*See* Illustration]


my Grate fault is
I: cant be mended
1711

37

38

I
I K
all merryment
goose downe
1782

39

78

79

77

40 A LAMBETH WINE BOTTLE of small size, with loop handle and globular body inscribed WHIT above the date 1650 and an interlaced scroll below, $4\frac{3}{4}$*in.*

*** The type is illustrated by Howard in "Early English Drug Jars" pl. 20

41 A LAMBETH WINE BOTTLE of similar type to the preceeding but slightly larger, painted in front with the initials K * I and the name of the wine SACK 1642, $6\frac{1}{2}$*in.*

*** From the collections of Sir John Evans and Bennett-Goldney Exhibited on loan at the London Museum and sold at Sotheby's on 18th February 1921

42 A LAMBETH DELFT WINE BOTTLE with pronounced globular body, small spout and loop handle inscribed CLARET 1651, in fine state of preservation, 6*in.*

*** From the Drane Collection, Sotheby's 3rd July, 1916, lot 357

43 A LARGE LAMBETH WINE BOTTLE inscribed SACK and bearing the unusually early date 1641, generally in fine state of preservation, $7\frac{1}{2}$*in.*

*** Formerly in the Merton Thoms Collection

44 AN INSCRIBED LAMBETH CUP with loop handle inscribed within a blue bordered panel DRINCK up. YOVR. DRINK. AND. SE. MY. CONE. the interior painted with a rabbit or coney in blue, $4\frac{1}{2}$*in.*

*** Exhibited at the Charles II Exhibition, January 1932, cat. no. 726

45 AN INTERESTING LAMBETH MASONIC PUNCH BOWL unusually well painted on the exterior with flowers and lions in panels below a wide border of floral ornament *ch'ing t'ai pai hua* in Chinese style, the interior with a punch bowl and ladle on a table with cups and pipes, a sun in splendour and a triangle containing the initials *A E C* flanked by the date 1726, this is repeated on the base, $10\frac{1}{4}$*in.*

46 A LARGE BRISTOL PUNCH BOWL, attractively painted *by John Bowen* on the exterior with a continuous landscape and river scene with figures, a man fishing and houses in the distance, the interior with a lady and gallant, and ships in the offing, both the interior and exterior with elaborate "bianco-sopra-bianco" borders, 15*in.*, *Joseph Flowers Factory*

*** See the large ship bowl in the Greg Collection, Manchester City Art Gallery, illustrated by Rackham and Read, "English Pottery", pl. 62

VARIOUS POTTERY AND GLASS

47 A LEEDS BOWL in cream-ware, painted in blue with flower-sprays, inscribed in the interior "*Know : your : own Mind : and Fill ; your glaff * Full*", 9¾*in.* ; a Teapot, painted in colours with a bust portrait of Wilkes ; a Mug, printed with "*The World in planisphere*" in pink, 4*in.* ; a Bowl, printed in black with milkmaids and compass in the interior, 5¼*in.* ; another Mug with "cabbage leaf" decoration in blue, 4¾*in.* ; and a Pot Pourri Jar, Liner and Cover, 8¼*in.* 8

48 NEWCASTLE INTEREST. A Spode cream-ware blue and white Plate, painted with the arms of Newcastle-upon-Tyne within borders of classic figures and vases, 9⅞*in.* ; a pink lustre Mug, printed with a view of the High Level Bridge, Newcastle-upon-Tyne, a frog in the interior, 5*in.* ; a black printed Coal Trade Plate *by Phillips & Co. of Sunderland*, 10⅛*in.* ; a white opaque glass Goblet inscribed "*A Present from Newcastle*", 4½*in.*; and a glass Goblet engraved with the Iron Bridge, Sunderland, 6*in.* 5

49 A COCKPIT HILL TEAPOT in cream-ware, printed in red *by J. Radford, f.* with Queen Charlotte and the infant Prince of Wales from an engraving by Houston after Pile on one side, and Britannia, lion and Fame on the reverse, 4⅞*in.* (*cf. type in B.M.*) ; and a Plate with Prince of Wales's plumes under a crown and lion, *by Lakin*, from a dinner service used at the Pavilion, Brighton, by the Prince Regent, 9½*in* 2

*** For a full account of the Radfords, see Williamson, "Derby Pot Manufactory", p. 54 and pl. 8

50 A BUST OF NELSON *by Copeland and Garrett*, head and gaze three-quarters sinister, 9½*in.* ; a parian Bust of Havelock *by Copeland*, 9½*in.* ; another *by William Machin, Burslem*, of A. Clarke, LL.D., 10½*in.* ; and a large Worcester parian Figure of R. Stephenson *by J. Durham*, 1859, 19¾*in* 4

*** The last mentioned by R. W. Binns, "A Century of Potting" 1865, p. 221

51 A BUST OF GEORGE STEPHENSON *by E. W. Wyon*, in Wedgewood black basalt, on a circular socle, 14½*in.* ; another example in parian, *also by Wyon*, 14½*in.* ; and a black basalt Vase with classic figures in relief, 12*in.*, *impressed Turner & Co.* 3

52 A JUG in stoneware, decorated in relief with hunting scenes and with a silver-mounted cover, 9*in.*, *impressed Turner* ; two interesting Bellarmine stoneware Jugs, one with the Royal Arms, both found on sites in the City of London, 8¾*in.* ; a small covered Bowl ; an inscribed "Mafekin" small Jar ; and a Fremington pottery Jar and Cover with typical inscription, dated 1775, 9*in.* 8

*** For Bellarmines see Toppin, Trans. E.C.C., no. 5, 1937, "Rous and Cullen, Merchants and Potters".

53 CHINESE. A Tehua "blanc-de-chine" seated Figure of Kuan Yin holding a scroll, $7\frac{3}{4}$*in.*; another with a child in her lap, $9\frac{1}{2}$*in.*; and a pair of kylin Joss-stick Holders, $4\frac{3}{4}$*in., Fukien, 18th Century* 4

*** Compare the first figure with the white Chelsea raised anchor example, lot 90 below.

54 A PLAQUE "The Triumph of Bacchus" *modelled by Hackwood, Wedgewood and Bentley*, of large oval shape, decorated in high relief in white on a blue jasper ground with Bacchanalian figures in a chariot, $9\frac{3}{4}$*in.*; gilt frame; and a pair of Paris porcelain "Bough Pots", painted with flowers within richly gilt borders, $9\frac{1}{2}$*in.* 5

55 A PAIR OF WEDGEWOOD TABLE LUSTRES of fine quality, the glass drip-pans surmounted by foliate nozzles and supported on blue jasper drum-shaped bases, decorated with a frieze of classic figures and terminating in domed glass feet, $12\frac{3}{4}$*in.* 2

56 A WINE BOTTLE in green tinted glass, with depressed globular body and kick in base, cracked and bearing a seal "*Christor. Gill* 1686", $6\frac{1}{4}$*in.*; two other English Wine Bottles; two green tinted and spirally ribbed glass Decanters with silver labels "*Hollands*" and "*Whiskey*", $11\frac{1}{4}$*in.*; an amber tinted Nailsea Hat; and a green Door Stop 7

57 GLASS. A Waterford Decanter cut with pillar flutes; a cut Jug; two cut "canoe" Salts; a set of three small oblong Dishes; three others, larger, $9\frac{1}{2}$*in.*; and a pair of Wine Glasses with air-twist stems and frilled collars, $6\frac{1}{2}$*in.* 12

BOW PORCELAIN

58 A LARGE BOW JUG moulded with prunus and painted with scattered sprigs of flowers in "famille-rose", $9\frac{1}{2}$*in.*; a Plate with prunus decoration, similarly painted, 9*in.*; a circular Dish with scalloped border, painted with birds and butterflies in oriental style, $5\frac{7}{8}$*in.*; and a scallop shell Dish with Kakiemon decoration, $4\frac{7}{8}$*in.* 4

*** The jug from the Dr. Diamond Collection

59 A BOW POWDER-BLUE PLATE, painted with reserved vignettes of Chinese river scenes within a wavy border, $8\frac{5}{8}$*in.*; an early blue and white Bowl, painted with flowers in Chinese taste, within a prunus border *ch'ing t'i pai hua*, $8\frac{3}{4}$*in.*; a small Bowl with dragon pattern; a Saucer with "Halberdier" pattern within wavy blue border; an octagonal Plate with "jumping boy" pattern, $6\frac{1}{2}$*in.*; and a small circular Plate with a lady playing a koto, $6\frac{3}{4}$*in.* 6

60 A Bow Plate, transfer-printed in lilac with a group of poultry and three smaller vignettes of birds in a triangular formation, $7\frac{7}{8}$*in.*; a white prunus Cup and Saucer; another Cup; a small Basket; and a Coffee Can, $2\frac{1}{4}$*in., mark a nick* 6

*** The transfer-printed plate from the Nightingale Collection.

61 The Robert Crowther Plate, painted in underglaze blue with the monogram *R C* within a floral cartouche, the octagonal sides with elaborate diaper and lambrequin borders, the reverse inscribed "*Mr. Robert Crowther, Stockport, Cheshire, January* 1770", 8*in., faulty*

*** See the similar plate in the British Museum, Henry Willett gift Robert Crowther was probably some relative of John Crowther, one of the proprietors of the Bow factory.

62 A Bow Plate, "outside decorated" with an eight-pointed blue star in the centre and two branches with exotic birds and butterflies in colours within a gilt wavy rim, $7\frac{3}{4}$*in., anchor and dagger mark*

*** The pattern is illustrated by Egan Mew in "Bow China", pl. 9. See also catalogue of the Schreiber Collection, no. 101.

63 A Bow bell-shaped Mug with loop handle and heart terminal, finely painted in Chinese figures and utensils in coloured enamels, a floral border within and without at the rim, $4\frac{7}{8}$*in.*

64 A covered Bow Mug of cylindrical shape with spreading base, the loop handle with heart terminal, the cover surmounted by a pug dog, the body decorated in similar style to the preceding one with oriental figures and utensils, $7\frac{1}{2}$*in.*

*** For type of cover see Honey, "Old English Porcelain", pl. 26. fig. c.

65 A pair of Bow white seated Nuns, one reading a book, the other holding a rosary in her left hand and a manuscript in the right, both in habit, scowl and scapular, 6*in.*; a white seated Figure of Winter with traces of gilding, $5\frac{1}{8}$*in.*; and a small white Figure of a Dog scratching itself, 3*in.* (*nuns cf. Rackham, Herbert Allen catalogue, pl.* 3 *no.* 6) 4

*** The nuns from the C. H. B. Caldwell and Wallace Elliot Collections, Sotheby's, 25th May, 1938, lot 200.

66 A Bow white Figure of a Thames Waterman wearing Doggett's coat and badge on his extended left arm, tree-trunk support, 8*in.*

*** Exhibited at the Chelsea Cheyne Exhibition, June, 1924, and illustrated in the catalogue, pl. 2, no. 210.

In 1715 Thomas Doggett, the comedian, founded the coat and badge as a prize to be rowed for by the Thames Watermen, on August 1st annually, between London Bridge and the Old Swan at Chelsea, in commemoration of the accession of George I.

67 A pair of Bow white Figures of Woodward and Kitty Clive (*née Rafter*), the former in the character of "The Fine Gentleman" in Garrick's farce "Lethe", after the painting by Francis Hayman, the latter as "The Fine Lady", after an engraving by Charles Mosley, both on rectangular bases supported on shaped pedestals, moulded with musical instruments and ribbon ties in the front, 13¼*in. and* 12¾*in.* 2

*** The first illustrated by William King, "English Porcelain Figures of XVIII Century", fig. 3.

Both exhibited at the Loan Exhibition of "Porcelain Through the Ages", February, 1934, catalogue no. 216.

68 Knives and Forks. A set of twelve Knives and Forks with steel blades and silver mounts, the white porcelain handles with rococo moulding, contained in the original fish-skin case with gilt mounts, 13*in.*

69 A Bow Fluter of small size, seated on a tree-stump in blue cap, yellow coat and puce flowered breeches, white stockings and black shoes, 3¾*in.*

A set of four Bow Figures of the Elements, Earth with a cornucopia and a lion at her feet, Water in the form of an old man with a dolphin at his side and a jug under his left hand, Air with an eagle at her side, and Fire as a scantily draped young woman with a brazier at her side and a phœnix rising from its ashes at her feet, 8½*in.*, *Earth marked with a dagger and foul anchor in red and cross in blue* 4

*** Air from the Collection of Dr. Diamond, Sotheby's, April, 1887, Water from the Collection of Mrs. Hardcastle, and Fire from the Brand Collection, Exeter.

71 A Bow Figure of a Turkish Lady in long belted flowered coat and yellow trousers, holding up the ends of her puce cap in her raised right hand, on a circular base, 6½*in.*, *mark letter E in red twice*

*** From the Collection of Dr. Diamond.

72 A PAIR OF BOW "NEW DANCERS", the boy in puce coat and blue trousers, wearing a wide yellow hat, the girl in puce bodice, yellow skirt and flowered apron, on puce rococo bases encrusted with flowers, $6\frac{3}{4}$*in.*, *the girl with impressed mark To, perhaps for Tebo* 2

*** For type see Hurlbutt, "Bow Porcelain", pl. 45, and for Tebo, Toppin, Trans. E.C.C., vol. 1; Rackham, Trans. E.C.C., vol. 5, and Honey, "English Pottery and Porcelain".

73 A BOW FIGURE OF A PARROT perched on a tree-stump in fine green and blue tinted plumage with puce markings, the high rococo base encrusted with flowers and with flowering branches in the background, 6*in.*; and a Candlestick Nozzle in the form of a flower, 3*in.* 2

74 A BOW FIGURE OF "COLUMBINE" in dancing attitude, with a wide hat and finely enamelled harlequin bodice and skirt, the base in blue with flowers in relief, $6\frac{7}{8}$*in.*

*** Reference is made to these figures in John Bowcocke's Memorandum Book, copied from a Meissen original, G. Kaendler.

75 A BOW FIGURE OF A DRUMMER ON A STAND, the boy in wide hat and puce coat lined with blue, wearing a flowered vest and pale blue breeches, on a gilt, puce and blue rococo base encrusted with flowers, $9\frac{1}{2}$*in.*; the quatrefoil pierced stand painted with panels of flowers and moulded with drums and military trophies in coloured relief, $3\frac{1}{8}$*in.* 2

*** From the E. S. McEuen Collection.
Illustrated by William King in "English Porcelain Figures of the XVIII Century", pl. 14.

76 A PAIR OF BOW FIGURES OF THE "IDYLLIC MUSICIANS", the man in blue coat and puce flowered breeches with tambourine and pipe, the lady with triangle, in puce bodice, blue flowered skirt and yellow apron, on pierced gilt and turquoise rococo bases, 8*in.*, *rare mark of small anchor and dagger in red and the blue crescent of Worcester* 2

*** From the collection of Mrs. Nicholas Hardcastle.
Mentioned by Rackham in the catalogue of the Herbert Allen Collection, p. 8 footnote 2.

77 A BOW FIGURE OF A SEATED SALT BOX PLAYER in yellow hat and tunic, the latter with a puce fringe, the breeches in mauve, the shoes in bright red, the salt box of lighter tint, a pipe in his right hand, 5*in.*

*** From the collection of Dr. and Mrs. Statham
See an interesting article by Dr. Bellamy Gardner in the "Connoisseur" November 1940 on "A Burlesque Band at Ranelagh in 1759" pp. 186 and 187.

[*See* ILLUSTRATION, *facing p.* 9]

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78 A PAIR OF RARE BOW FIGURES OF YOUTHFUL BOXERS, each stripped to the waist, one in white flowered breeches, the other in puce breeches, depicted on guard, their hats and coats behind them, against tree trunk supports, $5\frac{1}{2}$*in., very unusual impressed mark* 2

*** No other example of these rare figures appear to be recorded

[*See* ILLUSTRATION, *facing p.* 9]

79 A PAIR OF THE CELEBRATED BOW FIGURES OF COOKS, the man in white turban headdress, pale yellow coat, white apron and red breeches, holding a dish with a pair of trussed birds, the head repaired, the lady in long yellow coat and white flowered skirt holding a dish with a leg of mutton, $6\frac{3}{4}$*in., impressed mark B* at one time supposed to refer to John Bacon, R.A. 2

*** Illustrated by William King in " English Porcelain Figures of XVIII Century " fig. 7
Exhibited at the " Porcelain Through the Ages " Exhibition, March 1934, cat. no. 111

[*See* ILLUSTRATION, *facing p.* 9]

80 AN EARLY BOW FIGURE OF CHARITY holding a child in her left arm and and giving food to a kneeling child at her side, in long flowered white robes with blue belt, puce tassels and yellow scarf, $9\frac{3}{4}$*in.*

*** Illustrated by William King, " English Porcelain Figures of XVIII Century " fig. 5
Exhibited at the " Porcelain Through the Ages " Exhibition, March 1934, cat, no. 131
Akin to the Muses type fully dealt with by Toppin in the " Burlington Magazine ", April 1929

[*See* ILLUSTRATION]

81 A PAIR OF FINE LARGE BOW FIGURES OF A COCK AND HEN, the former with red comb and wattles, richly coloured hackles and mauve and green tinted breast, the wing and tail feathers in tints of mauve, yellow, red and green, the feet green, the base washed with green ; the hen in similar tints but of lighter colouring, $7\frac{1}{4}$*in., both marked with the anchor and dagger in red* 2

*** These large size models are rare in Bow and follow the Chelsea examples mentioned in the 1756 catalogue, Read p. 41

[*See* ILLUSTRATION]

FINE CHELSEA PORCELAIN

82 A CHELSEA WHITE PEDESTAL of square shape with perforated sides decorated with rococo motifs, the base with a wreath and vertical acanthus fluting, 3½*in.*, *raised anchor mark*

83 A PAIR OF CHELSEA WHITE FIGURES OF SPHINXES in a recumbent attitude on oblong bases, the heads supposed to represent that of Peg Woffington, 6½*in.*, *raised anchor marks* 2

*** Illustrated by Egan Mew in " The Antique Collector " 28th November 1931, p. 761

For type see Rackham catalogue of the Schreiber Collection, vol. 1, no. 125 ; Cheyne Book no. 208, pl. 2 ; and on the binding of Lady Charlotte Schreiber's Journals.

84 A CHELSEA WHITE BUST OF WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, second son of George II, depicted full face with hair *en queue*, wearing a breast plate, 5¼*in.* (*cf. B.M. Catalogue pl.* 6 *; Schreiber Catalogue pl.* 11 *; Honey pl.* 2 *; Trans E.C.C.* 1935, *no.* 3, *pl.* 18)

85 A CHELSEA WHITE " GOAT AND BEE " JUG of silver pattern with rustic handle, modelled with two goats, the base slightly restored, 4¼*in.*, *triangle mark*

*** These jugs are all probably inspired by the silver model of Edward Wood.

86 A CHELSEA COLOURED " GOAT AND BEE " JUG with rustic handle, the lip repaired, decorated in coloured relief with a bee and flowering plants, the base with two goats, one in white and one red tinted, 4*in.*, *mark incised triangle and the word Chelfea*

*** An example in the British Museum and another in the collection of Lord Fisher bears the inscription " Chelsea 1745 " in addition to the triangle. See Glendenning and MacAlister Trans. E.C.C. vol. 3, 1935

87 A CHELSEA WHITE FIGURE OF A " STOOPING BIRD " perched on a tree trunk, attractively modelled, the beak open, 4⅛*in.*, *raised anchor mark*

*** Mentioned in the early catalogues, a coloured example was exhibited at the Cheyne Exhibition, June 1924, cat. pl. 13, no. 300.

88 A PAIR OF WHITE CHELSEA BIRDS perched on tree-trunks modelled with flowers in relief, the trunks with vertical ribbing, 4*in.*, *raised anchor marks* 2

89 A FINE CHELSEA WHITE BUST OF GEORGE II, wearing a large wig and a loose cloak clasped in front over a floral embossed cuirass, the Star of the Order of the Garter is partly concealed by the cloak, the king's head is turned to his left, the bust is supported on a serpentine-fronted pedestal moulded with a panel, 16*in.*

*** Exhibited at the Exhibition of British Art, 1934, catalogue no. 1603.
Exhibited at the Chelsea Cheyne Exhibition, June, 1924, catalogue pl. 1, no. 211.
Examples of this bust probably modelled after an original by Roubiliac exist in the British Museum (colours) ; Victoria and Albert Museum ; an example in America ; another, Hurst Collection, Sotheby's 28th November, 1940, and Bellamy Gardner Collection, Sotheby's, 12th June, 1941.

90 A CHELSEA WHITE FIGURE OF THE GODDESS KUAN YIN, seated, her arms folded in her wide sleeves, wearing a typical head-dress ; copied from a Chinese Tehua blanc-de-chine original made in the province of Fukien, 4½*in.*, *raised anchor mark*

*** Illustrated in " Chelsea Porcelain " by William King, pl. 12, fig. 1.
Illustrated by Dr. Bellamy Gardner in " The Connoisseur ", October, 1922, p. 99.
Illustrated by Egan Mew in " The Antique Collector ", November 28th, 1931, p. 759.

[*See* ILLUSTRATION, *facing p.* 14]

91 A CHELSEA WHITE FIGURE OF A HURDY GURDY PLAYER after the Meissen original, seated in ragged coat and breeches with the instrument across his knees, the base encrusted with flowers, 5½*in.*, *raised anchor mark*

*** For type see William King, " Chelsea Porcelain ", pl. 17 ; and Bellamy Gardner, " The Connoisseur ", November, 1940, p. 189.

[*See* ILLUSTRATION, *facing p.* 14]

92 A RARE CHELSEA WHITE PORCELAIN FIGURE OF BRITANNIA MOURNING THE DEATH OF FREDERICK, PRINCE OF WALES (d. 1751), the youthful Britannia seated on a globe flanked by a shield, an oval medallion of Frederick resting on a lion at her left side, 7*in.*, *circa* 1751

*** Illustrated in " Chelsea Porcelain " by William King, pl. 8, fig. 2, pp. 22, 23.
Illustrated by Katharine Esdaile in " The Life and Works of Louis Francois Roubiliac ", pl. 20.

Illustrated in the Cheyne Book, pl. 2, no. 213, June, 1924.

For the only other recorded example in the British Museum, catalogue no. 1 (3), see B. M. Quarterly, vol. 2, no. 1, p. 31 ; and " Old English Porcelain " by W. B. Honey, p.. 24.

The dating of this figure is of great importance in relationship to the " Girl in a Swing " type, see Trans. E.C.C., no. 2, 1934, pp. 33-38, and vol. 2, no. 8, 1942, pp. 153-154.

[*See* ILLUSTRATION, *facing p.* 14]

93 A VERY FINE AND RARE WHITE CHELSEA BUST OF GEORGE III AS PRINCE OF WALES, depicting the grandson of George II wearing the Order of the Garter, head and gaze three-quarters dexter, on a pedestal decorated with the Prince of Wales' plumes, probably after Roubiliac, 10½*in.*

*** Illustrated by William King in " Chelsea Porcelain ", pl. 15.

Illustrated by Katharine Esdaile in " The Life and Work of Louis Francois Roubiliac ", pl. 20, see p. 80.

Exhibited at the Cheyne Exhibition and illustrated in the catalogue, pl. 1, no. 212.

Illustrated by Dr. Bellamy Gardner in " The Connoisseur ", March 1923, p. 158, fig. 4 ; and December, 1942, p. 128, fig. 4.

A coloured example of this rare bust exists in the Willett Collection at Brighton.

[*See* ILLUSTRATION, *facing p.* 21]

94 A CHELSEA SUNFLOWER DISH finely enamelled in colours and with green rustic handle, 9*in.*, *red anchor mark* ; a small oval Dish, painted with exotic birds in Sevres style, within brown-edge rim, 8⅝*in.*, *brown anchor mark* ; and a richly decorated Plate with mazarine blue border gilt with festoons and with a classic vase in the centre, 9*in.*, *gold anchor mark* 3

*** The first two from the Collection of Mrs. Hardcastle, the last from the Collection of Ralph Lambton.

95 A CHELSEA OCTAGONAL CUP AND SAUCER, painted with alternate " rouge-de-fer " and white panels with flowers, *raised anchor mark* ; an octagonal Sugar Basin with Kakiemon decoration, 4*in.* ; a scalloped Plate, decorated with a figure outside a pavilion in Kakiemon palette, 9¼*in.* ; and a shaped Plate with wheat-sheaf and " rat and gourd vine " in Kakiemon style, 8½*in.*, *raised anchor mark* 5

*** For pattern of first see Honey, pl. 3, fig. B.

It is interesting to notice the grey tinted glaze on the last named raised anchor piece, also found on the large busts of George II and certain raised anchor Nourrice figures.

96 A CHELSEA OCTAGONAL "HOB IN THE WELL" PLATE, painted in Kakiemon style with a boy throwing a stone at a vase into which his companion has fallen and would have drowned but for his prompt action in breaking the vase, 8¼*in.*

*** Formerly in the Collection of Dr. Bellamy Gardner, and illustrated in "The Connoisseur", December, 1923.

The incident depicts Sze-Ma Kwang (Jap. Shiba Onko) A.D. 1019-1086, as a boy showing remarkable intelligence and initiative; he afterwards became a great statesman under the Sung Emperors. See the 1755 catalogue, first day's sale, March 10th, lot 77: twelve octagon soup plates HOB IN THE WELL; the name is taken from a farce by Colley Cibber, 1715.

97 A CHELSEA SILVER PATTERN CUP with overlapping leaves, finely painted with butterflies, insects and flowers in brilliant enamel colours, the rim fluted, 2¾*in.*, *triangle mark*; and a cinquefoil lobed Cup and Saucer with green and yellow spiral leaves in low relief, *raised anchor mark* 3

*** For first see Honey, pl. 1c; Cheyne catalogue, pl. 4, no. 20; "Connoisseur", December, 1926, p. 233; and Trans. E.C.C., no. 3, 1935.

98 A CHELSEA SAUCER DISH with lobed sides, finely painted in a circular medallion in the centre with buildings, a lake and hills in the distance, the border with sprays of flowers within a brown-edge rim, 7½*in.*, *raised anchor mark*; an octagonal Cup and Saucer, finely painted with old English flowers, *red anchor mark*; and a fluted Cup and a Saucer with flowers and oval panels of landscapes 5

*** The last from the Collection of Dr. Diamond, Sotheby's, April 18th, 1887.

99 A PAIR OF CHELSEA PIERCED OVAL BASKETS, painted in the centres with cherries, pear, apple and cucumber, the interlaced openwork sides with yellow florettes in relief, brown-edge rim, 10½*in.*, *red anchor marks* 2

*** Exhibited at the Daily Telegraph Exhibition, 1928, catalogue, p. 75, no. c 228.

These dishes were bought direct from the Chelsea works by members of the Abbs family of Sunderland from whom they passed via the Hardcastle Collection into that of the late owner.

100 A PAIR OF CHELSEA BOTTLES, decorated after Chinese K'ang Hsi originals in " rouge-de-fer " and gold with *jui*-shaped lappets and stiff leaves, divided by a band of cell diaper at the shoulders, 7½*in.* 2

*** Illustrated in " Chelsea Porcelain ", pl. 55, fig. 2.

Exhibited at the Cheyne Exhibition, June, 1924, and illustrated in the catalogue pl. 25, no. 78.

Illustrated in " The Antique Collector " by Egan Mew, November 28th, 1931, p. 760.

101 A CHELSEA ARTICHOKE TUREEN AND COVER of circular shape, in green with puce and pink markings, the cover surmounted by a tom-tit, 5½*in.*, *red anchor mark* 2

*** See the similar pair in the Joshua Collection, exhibited at the Cheyne Exhibition and illustrated in the catalogue, pl. 15, no. 305.

102 A CHELSEA FAMILY GROUP of a Mother seated feeding a bambino, the husband seated on an overturned tub opposite, a barrel between them, a small child at the foot of the mother seated and feeding from a bowl, the gilt rococo base encrusted with flowers, the base with wavy reinforcement in Meissen style, 5*in.*, *red anchor period*

*** A similar group was illustrated in " Apollo ", March, 1934, and another with bocage background in the Cheyne Book, pl. 16.

[*See* ILLUSTRATION]

103 ANOTHER CHELSEA GROUP in similar style with two peasants, the man seated on an overturned basket, the woman in green stooping, both feeding from a bowl supported on a barrel, the base gilt and encrusted with flowers, 5*in.*, *red anchor mark*

*** An example formerly in the Hutton Collection had a bocage at the back, see Cheyne Book, pl. 16, no. 147.

[*See* ILLUSTRATION]

104 A FINE CHELSEA FIGURE OF A FISHERMAN seated, holding a basket between his knees which is perforated for a flower holder, the man is wearing a black hat and breeches, white shirt and yellow coat, the basket also in yellow, 9*in.*

*** The type is illustrated by William King, " Chelsea Porcelain ", pl. 34, and is mentioned in the early catalogues of the factory.

[*See* ILLUSTRATION]

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105 A PAIR OF RARE CHELSEA FIGURES OF A RIVER GOD AND GODDESS, in recumbent attitudes leaning on overturned jars simulating '*fleur-de-pêche*' marble, the goddess with yellow flowered drapery, the bases with rushes and flowers in relief, 7*in.*, *large red anchor marks* 2

*** For type see King, " Chelsea Porcelain ", pl. 35 ; Cheyne Book, pl. 9 and Sotheby's, 19th May, 1927, lot 72. Frequently mentioned in the 1755 catalogue but not in the 1756 catalogue.

[*See* ILLUSTRATION, *facing p.* 20]

106 A CHELSEA CUPID playing a tambourine and with a puce and turquoise scarf hanging from the left shoulder, tree-trunk support, $3\frac{3}{4}$*in.*, *red anchor mark*

*** A similar example from the Bellamy Gardner Collection was sold in these rooms on 12th June, 1941, lot 65 ; see also Cheyne Book, pl. 16, no. 114.

107 A CHELSEA FIGURE OF A PEASANT *after Teniers*, in wide light mauve hat, white jacket and trousers tied at the knees, his left hand at his breast, his right holding a leather bottell, the shoes in black with yellow laces, tree-trunk support, circular base encrusted with flowers, 5*in.*, *red anchor period and of the finest quality*

*** Exhibited at the Cheyne Chelsea Exhibition, June, 1924, and illustrated in the Cheyne Book, pl. 6, no. 171.

108 CHELSEA SEALS. A Chelsea small Harlequin Seal inscribed on the base " *Toujours gay* " (cf. *King, pl.* 47, *fig.* 2, *no.* 5) ; another of a Squirrel ; another of a Swan ; another in white of a seated Monkey playing the bagpipes ; and another of Punchinello, also in white, $1\frac{1}{8}$*in.* 5

*** The last mentioned by Bryant in " Chelsea Porcelain Toys ", p. 154, pl. 44, fig. 11, and the monkey p. 131.

109 CHELSEA SEALS. A Hen and Chicks Seal inscribed in red " *Aimong nos petis* (sic) ; another of a Harlequin inscribed " *L'amour rend badin* " ; another of hour-glass form ; another in white of Shakespeare ; and another of Cupid inscribed " *Gage de mon amour* ", the carnelian intaglio with a profile bust portrait of an old man, $1\frac{1}{4}$*in.* 5

*** For Shakespeare see Byrant, pl. 44, fig. 18, and Cupid, pl. 35, no. 2.

110 A CHELSEA SCENT BOTTLE in the form of a cauliflower, $2\frac{1}{4}$*in.* ; in original fish-skin case ; and another in the form of a closed water lily, $2\frac{3}{8}$*in.* 2

*** The first illustrated by Bryant, op. cit. pl. 18, fig. 2, p. 78.

111 A CHELSEA BONBONNIÈRE in the form of Cupid tying round a lamb's neck a ribbon inscribed " *Favort de l'amour* ", $1\frac{1}{2}$*in.* (*cf. Bryant, pl.* 47, *fig.* 3) ; and a rare Scent Bottle of the Three Graces holding a vase above their heads, $2\frac{1}{2}$*in.* 2

112 A CHELSEA CANE HANDLE IN THE FORM OF A GIRL'S HEAD with a raised and coloured flower-spray in her long brown hair and another round her neck, $2\frac{7}{8}$*in.; triangle period*

*** Illustrated in the Cheyne Book, no. 170, pl. 11, p. 50.

Illustrated by William King in "Chelsea Porcelain", pl. 8, fig. 1.

Illustrated by Egan Mew in "The Antique Collector", November 28th, 1931, p. 760.

See also Bryant, pl. 18, fig. 1, p. 78; and pl. 11 in Solon's "A Brief History of Old English Porcelain" for a similar example.

113 AN EARLY CHELSEA GROUP OF TWO SHEEP in a recumbent attitude, on an almost oval base, with light brown markings, the base encrusted with flowers, $4\frac{3}{4}$*in., raised red anchor mark*

*** Probably decorated by Duesbury, see MacAlister, "Duesbury's London Account Book" for the companion group of goats.

114 A VERY RARE CHELSEA FIGURE OF "THE DOCTOR" from the Italian Comedy, wearing a broad brimmed hat, long rich puce cloak and white lace collar, a lighter puce belted tunic and red breeches, leaning forward, his right hand holding a glass, the almost flat round base with flowers and leaves in coloured relief, $7\frac{1}{4}$*in., raised anchor mark*

*** Illustrated by William King "Chelsea Porcelain", pl. 13, fig. 2, p. 37, and on the front cover.

Illustrated by Egan Mew in "The Antique Collector", November 28th, 1931, p. 761.

Probably taken from an illustration in Riccoboni (Histoire du Theatre Italien Paris 1731) 'Le Docteur' pls. 5 and 6; see also Meissen original by Peter Reinicke, Festival Publication, fig. 83. The 1755 Catalogue, 20th March, lot 25, "An Italian Doctor", Duesbury's London Account Book, 13th March, 1752, "Chellsey Doctor".

[*See* ILLUSTRATION]

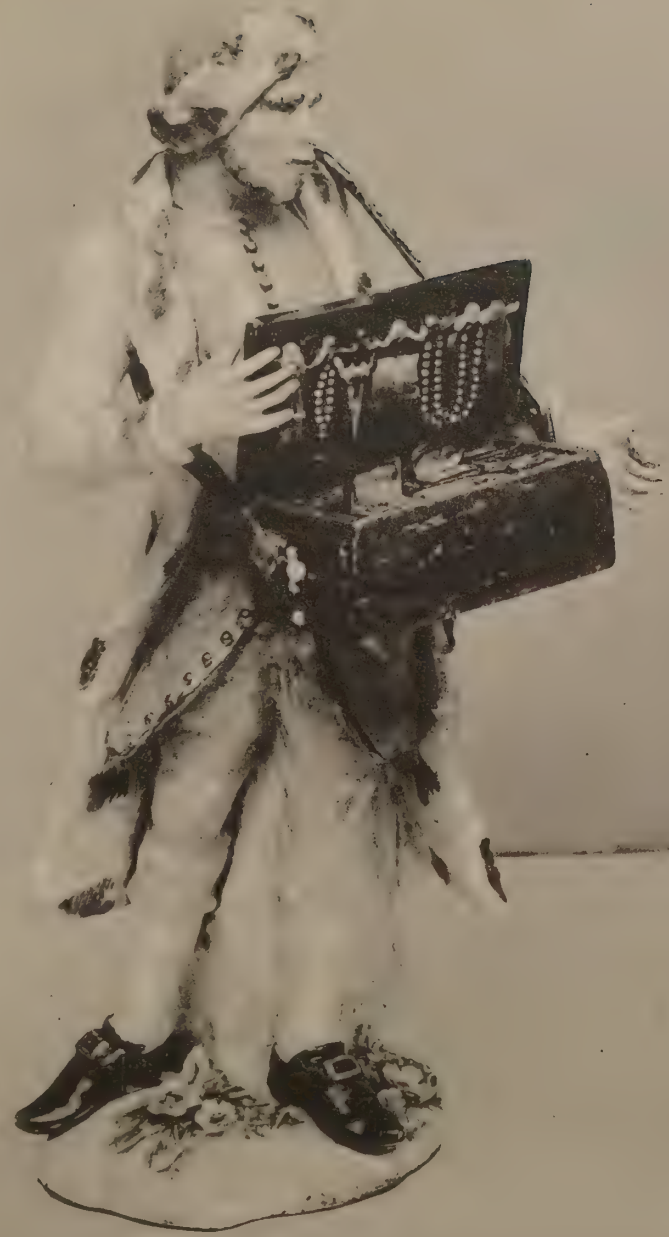
115 A RARE CHELSEA FIGURE OF THE JEWISH PEDLAR, in fur-lined hat and long coat with puce tunic and yellow breeches, the base and tree-trunk support with flowers and leaves in coloured relief, he is holding a box of wares slung round his neck in front of him, after a Meissen original, $7\frac{1}{2}$*in., red anchor mark*

*** Illustrated by William King in "Chelsea Porcelain", pl. 33.

Illustrated by Egan Mew in "The Antique Collector", 28th November, 1931, p. 760.

The figure is often mentioned in the old 1756 catalogue, "A Jew with his box of toys".

[*See* ILLUSTRATION, *facing p.* 23]



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116 A FINE CHELSEA FIGURE OF THE MAP-SELLER, in puce coat and red breeches, wearing a yellow scarf knotted round his neck, holding a scroll in his left hand and an open map in his right, a pack on his back, the tree-trunk and base encrusted with flowers in colours, 7½*in.*, *red anchor mark*

*** Illustrated by William King in "Chelsea Porcelain", pl. 33.

Exhibited at the Cheyne Exhibition, June, 1924, catalogue pl. 6, no. 174A.

Illustrated by Egan Mew in "The Antique Collector", 28th November, 1931, p. 760.

[*See* ILLUSTRATION]

117 A FINE CHELSEA GROUP OF TWO DANCERS, after the Meissen original by Kaendler, the man wearing a mask and wide-brimmed puce hat, in red tunic and pale mauve breeches, the girl with her hair done in two long plaits, in yellow bodice and white flowered skirt, supported on a rococo scrolled gilt base encrusted with flowers, probably the "beautiful groupe of figures of a man and woman dancing" mentioned in the 1755 and 1756 catalogues, 7⅜*in.*, *red anchor mark*

*** See Honey, "Old English Porcelain", pl. 12; B.M. catalogue, fig. 36; and Berling, "Meissner Porzellan", fig. 86.

[*See* ILLUSTRATION]

DERBY AND CHELSEA-DERBY PORCELAIN

118 A DERBY BASKET of oval shape, the pierced sides decorated in underglaze blue with Chinese river scenes and landscapes, 11*in* (*cf King, pl.* 30, *fig.* 2); a pair of circular Baskets with similar decoration, 7¼*in.*; and a rare small Comfit Stand with foliate rim, on a conical foot, 4⅜*in.* 4

119 A DERBY DISH of oval shape, painted with cherries and moths within a blue border, 9½*in.*; a Chelsea-Derby Plate; a Toilet Box and Cover, surmounted by a knop, similar to the bonbonnière in lot 111 on p. 21; two Custard Cups and Covers; and a Tea-cup, Coffee Cup and Saucer with Chelsea-Derby mark 11

120 A DERBY TEA SERVICE painted with Angoulême cornflower sprigs and borders, comprising:— two circular Dishes, one small oval Dish, Bowl, eleven Tea Cups, twelve Coffee Cups and Saucers, also a part Dessert Service with similar decoration, comprising:—five oval Dishes, two kidney-shaped Dishes and ten Plates 5

121 A DERBY CUP AND SAUCER decorated in Empire style in gold with double swan's neck handles and a biscuit frieze of flowers in blue relief, another double-handled Cup and Saucer painted with a landscape, a Cream Jug painted with flowers ; a Bloor Toy Ewer and Basin in blue and gold ; a pair of small biscuit Figures of Cupids, $4\frac{3}{4}$*in.* ; a small biscuit bust of Earl Grey, $6\frac{3}{4}$*in.* ; and a Paris Patch Stand with birds, inscribed "*Mlle. Martin, Paris*", $1\frac{1}{2}$*in.* 11

122 A PAIR OF BLOOR DERBY VASES of campana shape, with a richly gilt ground ornamented with arabesques and decorated with blue floral borders, $10\frac{1}{2}$*in.* ; and an earlier white Derby Vase of classic form with caryatid angel figures forming the handles, a moulded frieze round the shoulders 14*in.*, *Chelsea-Derby* 5

*** A richly coloured example of the last in the Jones Bequest, V. and A. Museum, is illustrated in colours by Rackham and Gibbs, pl. 26.

123 A DERBY DINNER SERVICE painted in Oriental style in red, blue and gold with flowering prunus branches and root ornament, comprising :— twelve Meat Dishes in sizes, four Vegetable Dishes and covers, one oval Tureen and two covers, three Sauce Tureens, Covers and Stands, twenty-five Soup Plates, sixty Meat Plates, and twenty-two small Plates, some replacements 139

124 A PAIR OF WHITE DERBY FIGURES of John Wilkes and Field-marshal Conway, the former with his right hand resting on a pedestal at the foot of which sits a cupid with a cap of liberty and a book, the latter in semi-military uniform resting his left hand on a cannon, at his feet a cupid holding a shield, both on rococo scrolled bases, $12\frac{3}{4}$*in.* 2

*** The second from the Berner's Collection

For a similar coloured pair see Schreiber catalogue pl. 35, nos. 362 and 362a, p. 74

125 A DERBY FIGURE OF MINERVA in gilt cuirass and pale yellow flowered robes with white cloak and helmet, a shield at her side with an owl and books, on a blue and gold rococo base, $15\frac{1}{2}$*in.* ; and a Pottery Figure of "*The Queen of England*" $17\frac{1}{2}$*in.* 2

126 A DERBY FIGURE OF JUSTICE holding sword and scales, a turquoise cloak over her white flowered robes, on pierced rococo base, 12*in.* ; and another smaller figure of Britannia in plumed helmet and richly decorated robes, the base with lion and trophies, 10*in.* 2

127 DR. SYNTAX. Four Derby Figures of Dr. Syntax, attacked by a bull, walking, playing the violin, and at York races, 6*in. to* 4*in.* 4

128 A DERBY CUPID wearing black triangular hat, disguised as an organ grinder, $5\frac{1}{4}$*in.* ; a pair of seated Figures of a boy and a girl in white and gold costumes with flowers and fruit, $5\frac{1}{2}$*in.* ; and a small figure of a girl with a basket of fruit, in brown bodice and gilt skirt, $4\frac{7}{8}$*in.* 4

129 A DERBY FIGURE OF A SEATED BOY, feeding on grapes, his left hand resting on a leopard recumbent at his side, in bright green coat and yellow breeches, $7\frac{1}{2}$*in.* ; a Figure of the Doctor from the Italian Comedy $5\frac{1}{4}$*in.* ; and a richly decorated seated figure of an Indian Potentate on a green cushion and square base, $5\frac{1}{2}$*in.* 3

*** The first from the collection of Dr. Diamond.

130 A PAIR OF EARLY DERBY FIGURES OF BOARS after the Florentine original, with grey and white markings, on almost oval bases painted with flowers, leaves and rushes and with acorns in relief, 6*in.* 2

*** The type is illustrated by Rackham in the catalogue of the Herbert Allen Collection, pl. 1.

131 A PAIR OF DERBY FIGURES OF SHEPHERD AND SHEPHERDESS seated the former playing the bagpipes, the latter a lute, in flowered costumes, the green and gilt rococo moulded bases with a dog and a lamb and flowers in relief, 8*in.* (*Type see Tapp " Aplolo " December* 1932, *fig.* 7, *p.* 310) 2

132 A PAIR OF DERBY CANDLESTICK FIGURES of a youth and a girl, the former with grapes in his left hand and with a basket at his side, the latter with an apronful of fruit, both supporting flowered branches, 10*in.* 2

*** Type see " The First Century of English Porcelain " by W. Moore Binns, pl. 15, p. 54

133 A PAIR OF DERBY FIGURES of small and attractive form, a youth holding a cock, and a girl a pheasant, their costumes in soft shades of green, puce and yellow, tree trunk supports, $6\frac{3}{4}$*in.* 2

*** A similar pair in the Broderip Gift, V. and A. Museum is illustrated by William King in " Old Furniture " June 1927, fig. 4, p. 27

134 A DERBY GROUP of a sheep and a lamb, the former with curled horns standing against a flowering may tree, the lamb recumbent on the front of the flowered base, 6*in.*

135 A PAIR OF DERBY FIGURES of Ranelagh type, the lady and gallant with plumed hats and gaily coloured costumes, supported by flowered tree trunks and standing on rococo bases, 11*in.*, *faulty* 2

*** From the collection of Mrs. Hardcastle

136 A Derby Figure of a Cat seated, its head turned to its left, with rich brown and purple markings, the base in green and puce, 4*in.*

137 A Derby Figure of David Garrick in the character of Tancred, in Thomson's " Tancred and Sigismunda ", wearing fur shako, turquoise cloak, puce tunic and flowered breeches terminating in long yellow boots, $8\frac{3}{8}$*in.* ; and another Figure of Mrs. Cibber in the character of a " Vivandiere ", in puce bodice and pink and turquoise striped skirt, $8\frac{1}{4}$*in.* 2

*** The last from the Collection of Dr. Diamond.
See Rackham catalogue of the Schreiber Collection, pl. 34, nos. 301, 301a.

138 The Derby Continents. A set of four Figures of Europe, Asia, Africa and America with appropriate emblems, on green washed bases with flowers in relief, 7*in.* 4

*** From the Collection of Mrs. Robert Hardcastle.

VARIOUS FACTORIES

139 A Longton Hall Pug Dog, seated on oblong base with its head turned to its right, manganese dappling, the eyes, feet and collar picked out in blue, $3\frac{1}{2}$*in.* ; and a Longton Hall Saucer with Littler blue decoration and blank reserve panels, $5\frac{3}{4}$*in.*, *mark two crossed L s in blue* (*for type cf. Bemrose, pl.* 15) 2

140 A " Scratch Cross " Jug with lip spout mended in metal and with bold scroll handle, the body richly painted in enamel colours with a singing bird on a flowering bough, with root ornament at one side, $8\frac{1}{4}$*in.*, *nick in base* ; an Inkstand with six holes on the top, painted with flowers and aquatic birds, $3\frac{1}{4}$*in.*, *perhaps Liverpool* ; and a Sauceboat with oriental figures on an arcaded ground, $5\frac{5}{8}$*in.* 3

141 Lowestoft. A Lowestoft quadrangular Tea Caddy from the Browne Wedding Service with wavy blue scale and flowers, $3\frac{3}{4}$*in.*, *open crescent mark* ; a Bowl with similar spiral decoration, $5\frac{3}{4}$*in.* ; and a leaf Pickle Tray with vines, $3\frac{1}{2}$*in.* 4

142 A Lowestoft Tea Caddy painted in underglaze blue with Chinese vignettes and flowers, within moulded panels, the ends with the initials *G T* also within panels, the reverse inscribed *G Tea*, trellis and floral borders round the base and shoulders, $4\frac{3}{4}$*in.*, *painter's numeral* 5

*** The type is illustrated by Rackham in the catalogue of the Schreiber Collection, pl. 55, no. 448 ; and Honey, pl. 51e.

143 A LOWESTOFT INKSTAND with four holes for pens, inscribed within a slight wreath cartouche "*A Trifle From LOWESTOFT*", the top and reverse with flower-sprays, $2\frac{3}{4}$*in.*

144 AN ENGLISH DESSERT SERVICE, painted in oriental style with a cruciform pattern of foliate ornament on a dark ground, comprising :—two oval Dishes, two round Dishes, a Tureen, Cover and Stand and twelve Plates 19

145 A COALPORT TEA SERVICE, painted with sprays of flowers in colours within moulded panels, comprising :—a Bread and Butter Plate, a Muffin Dish and Cover, a Basin, a Jug, eleven Plates, twelve large Cups, twelve Saucers and six Egg-cups 46

END OF FIRST DAY'S SALE

GOODS AND SERVICES (PRICE CONTROL) ACT, 1943

MAXIMUM PRICES ORDERS.

The attention of buyers purchasing goods (including second-hand goods) for resale in the course of their business, is directed to the above-mentioned Act and to the various orders issued thereunder including Maximum Prices Orders.

SECOND DAY'S SALE

Thursday, 4th November, 1943

AT **ELEVEN** O'CLOCK PRECISELY

WORCESTER PORCELAIN

146 A WORCESTER JUNKET BOWL, decorated in underglaze blue with fruit and flowers within shell-shaped panels, 10*in.* ; a Bowl with moulded floral exterior, 6½*in.* ; another small Bowl, 4½*in.* ; a Ewer, 10*in.* ; and a Tankard of cylindrical form printed with a parrot pecking at fruit, inscribed under the base " *Anchor* ", 5⅜*in.*, *crescent mark, wall period* 5

*** The last possibly made for an inn bearing that name.

147 A WORCESTER CREAM BOAT of early type, painted with vignettes within moulded panels, 4*in.* ; a ribbed Tea Poy, 6*in.*, *script W mark* ; a Cream Jug ; a leaf Dish ; a Pickle Tray ; a Mustard Pot and cover ; a small Caughley Meg ; and a Cup and Saucer with Oriental figures, all in underglaze blue 10

148 A PAIR OF WORCESTER CORNUCOPIAS, the spirally lobed bodies painted in underglaze blue with flowering prunus branches, 12*in.*, *crossed swords mark* ; and a large hexagonal Vase and cover decorated in blue with the Hundred Birds paying court to the Phoenix, 15½*in.*, *early period* 4

149 A WORCESTER MUG of cylindrical form, painted in blue within reserved barbed medallions, with Chinese ladies in garden scenes, on a blue " prunus on cracked-ice " ground, 5*in.*, *crescent mark, Wall period*

*** The style is illustrated by Hobson " Worcester Porcelain " pl. 18, fig.2, and W. Moore Binns, pl. 21.

150 A WORCESTER MUG of small bell shape, decorated in blue with the same pattern as that on the preceding lot, $3\frac{1}{2}$*in.*, *crescent mark* ; and a Cup and Saucer with radiating panels alternately of Chinese figures and flowers, *Yu or jade mark, Wall period* 3

*** For pattern of last see Hobson " Worcester Porcelain ", pl. 21, fig 3, and Drane catalogue no. 19.

151 A WORCESTER VASE AND COVER of slender oviform shape and a Beaker of Chinese bronze form of the same pattern, finely painted in blue with *lange lijsen* figures in garden scenes, $10\frac{1}{2}$*in. and* $6\frac{3}{4}$*in., crescent mark* ; and another Vase with tall dome Cover rather in Liverpool style, painted in blue with bamboos and other flowers in Chinese style, 10*in.* 4

*** For Beaker see Honey " Old English Porcelain ", pl. 60, figs. E and G.

152 A RARE WORCESTER BLUE AND WHITE TEAPOT, painted with the " Eloping Bride " pattern, the body with equestrian and other figures, the cover with smaller figures also in Chinese taste, $4\frac{3}{4}$*in., pseudo-Chinese mark Wall period* 2

153 A SET OF THREE IMPORTANT WORCESTER HEXAGONAL VASES decorated in underglaze blue with alternate vertical panels of flowering plants and exotic birds, the shoulders and covers with reserve vignettes of *shan shui* on a blue floral ground within trellis borders, 15*in. crossed swords and* 9 *mark in blue and W in lid* 6

*** The type is illustrated by Honey in " Old English Porcelain ", pl. 61. From the collection of Lord Grantley, July 1913.

154 A WORCESTER BOWL, decorated in enamel colours with mons and medallions, $6\frac{1}{8}$*in.* ; and a Cup and Saucer also with fan pattern ; a later fan pattern Bowl, 6*in.* ; and a Tea Poy decorated with vertical panels of flowering plants divided by gold and red bands, $5\frac{1}{2}$*in., Wall period* 6

*** For first see Hobson pl. 102, figs. 4 and 5.
For second see Drane catalogue no. 359.

155 A PAIR OF WORCESTER CORNUCOPIAS, the spirally lobed bodies painted in colours with sprays of flowers and insects, the necks with a border of flower heads and leaves in relief, 10*in., Wall period* 2

156 A WORCESTER FLUTED PLATE, painted in Kakiemon style with a Ho Ho bird on a tree stump, Joshua Reynolds pattern, $7\frac{1}{2}$*in.* ; a fluted Bowl and a Dish with rustic handle, painted with quail pattern within turquoise borders, $6\frac{1}{2}$*in., Wall period* (*For type of first see Hobson pl.* 34, *fig.* 3) 3

157 A WORCESTER BOWL of small size, painted with two children watching a cock fight on one side, while two men winnow grain on the reverse, $4\frac{3}{4}$*in.* ; a Cream Jug enamelled with Chinese figures ; a turquoise fluted Cup and Saucer, *seal mark* ; and a Cream Jug and a Bowl with red and blue whorl pattern, $6\frac{1}{8}$*in.*, *Wall period* (*For last cf. Hobson pl.* 39) 7

158 A WORCESTER BOWL, brilliantly enamelled with reserve panels of exotic birds and butterflies on a scale blue ground, $6\frac{1}{2}$*in.*, *crescent mark* ; and a powder blue Coffee Cup and Saucer with reserve panels of flowers, *Wall period* 3

159 A WORCESTER BEAKER of Chinese bronze form, transfer-printed in sepia with birds and rural scenes, 5*in.* ; and a pair of Tea Poys and Covers, printed with milkmaids *after Francis Vivares*, 6*in.* 4

*** The scene on the first by Hancock taken from "A View of Wooburn" by Luke Sullivan.

160 A WORCESTER CUP AND SAUCER, transfer-printed with the "Singing Lesson" after Boitard, a lady and gallant in a garden scene, *by Hancock* ; a Cup and Saucer with "*L'amour*" ; another with milkmaids ; a Saucer with "*The Tea Party*" signed *R. Hancock fecit* ; and a small Plate in colours, with classic ruins, 6*in.* ; *Wall period* 6

*** The companion example to the first named in the Dykes Collection is signed Hancock ; see Hughes, Trans. E.C.C., vol. 3, 1935, p. 85, pl. 34.

161 A WORCESTER TEAPOT of barrel shape, painted with sprays of flowers within apple-green and gold borders, *cracked*, 5*in.* ; and an apple-green Plate, painted with flowers in a similar technique, $8\frac{1}{4}$*in.* ; *Wall period* (*for last cf. Drane, no.* 848) 3

162 A WORCESTER BASKET with perforated borders, painted with old English flowers, $6\frac{1}{2}$*in.* ; and a fluted Tea Poy with sprays of flowers and blue borders, $6\frac{1}{2}$*in.*, *crescent mark* ; *Wall period* 3

163 THE PLUMBERS' COMPANY. A fine Worcester Bowl, painted in colours with the arms and motto of the Plumbers' Company, "*In God is all our Hope*", the reverse with the crest and motto "*Justitia et Pax*", matt blue flower-sprays between, $6\frac{1}{2}$*in.*, *mark in blue crossed swords and* 9 (*cf. Drane, no.* 547)

164 A WORCESTER CUP AND SAUCER with radiating bands of prunus and chrysanthemums in Japan style ; a scale blue Teapot Stand with Japan pattern, $5\frac{3}{4}$*in.* ; and a Tea-cup, Coffee Cup and Saucer with red and gold petal stars on a scale blue ground, *seal mark* ; *Wall period* (*first cf. Hobson, pl.* 28, *fig.* 1 ; *Lloyd catalogue, pl.* 11, *no.* 63 ; *and last Hobson, pl.* 43, *fig.* 3) 6

*** The last perhaps "the fine old Japan star pattern" of the 1769 catalogue, December 14th, Nightingale, p. 95, last lot.

165 A CHAMBERLAIN'S WORCESTER FIGURE OF A MILKMIAD carrying a pail, in wide green and cream hat, bright blue bodice and cream flowered skirt, 6½*in.*; another small Figure of Madame Vestris in costume for "*Buy a Broom*", reddy-brown and grey colouring, 5¼*in.*, *mark in red* 2

166 A CHAMBERLAIN'S PLATE painted with flowers within pink and gilt borders, 11*in.*, *marked*; another with white flowers on a celadon border matching the vases below, 8½*in.*; an octagonal Armorial Plate with the arms of Lovett, in Chinese "famille-rose" style, 8¼*in.*; a miniature Flight Beaker with shells *by Barker*, 1¾*in.*; and a New Hall Plate, painted with a basket of fruit within lavender and white floral borders, 8*in.*, *circular mark in red* 5

167 A PAIR OF CHAMBERLAIN'S APPLE-GREEN VASES AND COVERS, richly gilt and painted with a band of flowers round the lower part of the body between borders of gilt and green leafage, and with massive gilt handles terminating in masks, supported on circular gadroon feet, 11¾*in.*, *mark in red inside lid* 4

168 A PAIR OF CHAMBERLAIN'S CAMPANA SHAPED VASES, painted with views of Buckingham Palace and Windsor Castle *by Humphrey Chamberlain*, on a rich blue ground with double entwined gilt handles, terminating in square bases, 7¼*in.*, *mark in puce* 2

*** Made for the Duke of Cambridge and previously at St. James's Palace and White Lodge.

Exhibited at the Daily Telegraph Exhibition, 1928, catalogue p. 75, c.230.

Exhibited at the "Porcelain Through the Ages Exhibition", 1934, catalogue no. 272.

169 A PAIR OF CHAMBERLAIN'S "WARWICK" VASES with massive gilt and white double handles, the beaded rims moulded in relief with fruiting vine in white and gold, a wide celadon border with rose, thistle and shamrock in white relief, the lower part of the bodies painted with flowers in colours, terminating in square marbled bases, 8½*in.* 2

*** Exhibited at the Daily Telegraph Exhibition, 1928, catalogue c.229.

Made for Princess Charlotte when she married in 1816 and described by Binns, first edition, p. 154, and subsequently in the Lister and Hardcastle Collections.

RARE PLYMOUTH AND BRISTOL PORCELAIN

170 A PLYMOUTH WHITE FIGURE OF A LADY GARDENER holding a basket of flowers under her left arm, a posy in her right, maybush background, the triangular rococo base with flowers and shells in relief, 10¼*in.*

*** From the Collection of Sir John Swinburne, May, 1915.
Illustrated by William King in "English Porcelain Figures of the 18th Century", fig. 63.

171 A PLYMOUTH WHITE SWEETMEAT DISH in the form of a shell with scroll back, the base with shells and seaweed in relief, 6¼*in.*; another, similar but smaller, *repaired*, 4⅛*in.*; and a leaf Dish with blue floral decoration, 4¼*in.*, *mark cross in blue* 3

*** For type of first see Honey, pl. 87, fig. G; and B.M. and Schreiber catalogues.
For last see "Bristol Porcelain" by Frank Hurlbutt, pl. 28.

172 A PAIR OF PLYMOUTH FIGURES OF PUTTOS seated, wearing chaplets of flowers round their heads, modestly draped and with vases of flowers at their sides, the hollow bases with flower-sprays in relief, 5½*in.* 2

*** A coloured pair of these unusual figures is illustrated by Rackham in the Schreiber catalogue, vol. 1, pl. 78, no. 700; see also Edkins Colln, Sotheby's 21st April, 1874, lot 136.

173 FOUR PLYMOUTH WHITE FIGURES OF THE SEASONS, each a boy, Spring with a flower, Summer with a shell, Autumn with a bunch of grapes and Winter in a fur cloak before a brazier, on moulded bases, 5¼*in.* 4

*** For coloured examples of Winter, see Honey, pl. 87, fig. C; and B.M. catalogue, fig. 81 (VIII, 15), p. 116.

174 A PAIR OF RARE PLYMOUTH WHITE FIGURES OF EXOTIC BIRDS, perched on tree-trunks with flowering cross-boughs and with slightly moulded hollow rococo bases, 8*in.* 2

*** The type is illustrated by Honey, pl. 87, fig. B; Schreiber catalogue, pl. 77, fig. 688; and Trapnell catalogue, pl. 53, no. 494.

[*See* ILLUSTRATION]

175 A FINE SET OF FOUR BRISTOL WHITE FIGURES OF THE SEASONS, as children, Spring with a basket of flowers, Summer with a sheaf of corn, Autumn with a basket of grapes and Winter as a boy skating, 11*in.*, *round face Derby type, attributed to " Tebo "* 4

*** Formerly in the Wills and Trapnell Collections, Sale 1913.

See Sotheby's, Earl Temple Collection, 9th May, 1941, lot 25; Rackham " Catalogue of the Glaisher Collection ", pl. 255, no. 3132, and Owen, pl. XI; and for coloured examples, Trapnell catalogue, pl. 47, no. 517; and Hurlbutt, " Bristol Porcelain ", pl. 55.

[*See* ILLUSTRATION, *facing p.* 32]

176 AN ATTRACTIVE PLYMOUTH COLOURED VASE of tall baluster form, much wreathed round the lower part and superbly painted with two birds on flowering branches, insects and a butterfly, 8⅞*in.*

*** From the Trapnell Collection, catalogue no. 602, p. 66.

[*See* ILLUSTRATION]

177 A PLYMOUTH CHOCOLATE POT AND COVER with lip spout and scroll handle, the body painted with fruit and with pronounced wreathing, the cover with honeysuckle in shades of green, puce and yellow, the purple grapes slightly misfired, 8*in.*

*** Type see catalogue of the Trapnell Collection, pl. 53, no. 605

[*See* ILLUSTRATION]

178 A FINELY PAINTED PLYMOUTH VASE *by " Mons. Soqui "*, decorated in Sèvres style in a brilliant palette with exotic birds, butterflies and insects in a landscape, gilt arabesque border round the neck, 7*in.*, *mark sign for tin in red*

*** Regarding " Mons. Soqui " mentioned by Harrison in his " Memoirs of Cookworthy " and by Prideaux, " Relics of William Cookworthy " p. 5, see Honey, " Old English Porcelain ", pp. 231, 171, 181.

[*See* ILLUSTRATION]

179 A PLYMOUTH BEAKER of cylindrical form, painted with sprays of flowers and a butterfly, within gilt borders at the neck and base, 7⅛*in.*, *mark sign for tin in gold* (*type cf. Schreiber catalogue, pl.* 78, *no.* 711)

180 A PLYMOUTH CREAM JUG AND SUGAR BASIN of English silver pattern, painted in underglaze blue with Chinese flower-sprays and a *shan shui* vignette, a blue floral border round the upper rim of the bowl, $3\frac{1}{4}$*in. and* 5*in.*, *mark in blue sign for tin* 2

181 A RARE PLYMOUTH INKSTAND with three holes for pens, decorated in dark blue with a formal foliate and lambrequin border, narrower borders on the top and shoulders, $2\frac{1}{2}$*in. high,* 4*in. diam., mark in blue sign for tin*

182 A PLYMOUTH SAUCEBOAT with lip spout and scroll handle, rococo rim and moulded panels, painted with oriental flowers in red, green and yellow, $5\frac{1}{2}$*in.* ; and a Coffee Cup, also painted with chrysanthemums and insects in oriental style under a loop and dot border, $2\frac{3}{4}$*in., mark in red sign for tin, ? incised* (*for first see Pountney, pl.* 47, *left*) 2

183 A BRISTOL CUP AND SAUCER, painted with an attractive design of entwined flowers and wreaths, within gilt borders ; and a Saucer Dish with puce rim, hung with festoons of flowers and with a gilt fern frond star medallion, 7*in.* (*for first cf. Trapnell catalogue, pl.* 16, *on.* 267) 3

184 A PLYMOUTH FIGURE of a youthful Toper, in grey-blue coat and yellow breeches, astride a barrel, on a reddy-brown hollow rococo base, $5\frac{3}{4}$*in.* (*cf. B.M. catalogue, fig.* 82, *p.* 116)

185 A RARE PLYMOUTH BELL-SHAPED MUG, brightly painted with six oriental figures in a garden scene, the two figures in the centre seated and looking at a music score, the others with vases and utensils, the palette is typical, the bright yellow should be noted, the hand is also seen on Bristol opaque glass, $6\frac{1}{8}$*in.*

186 ANOTHER of similar shape, finely painted with exotic birds in Sèvres style under a gilt rim, $6\frac{1}{4}$*in., mark in gold sign for tin, faulty*

187 A VERY RARE AND IMPORTANT SET OF PLYMOUTH FIGURES OF THE CONTINENTS, in unusually rich colours, each Continent with its appropriate emblem, supported on rococo scrollwork bases enriched with gilding and colours, $13\frac{1}{2}$*in.* 4

⁂ From the Edkins Collection, Sotheby's, 21st April, 1874, lot 85, and thence from the Salting Collection to the late owner.

For type see Honey, pl. 88, p. 229 ; Schreiber catalogue, pl. 75, figs. 296-7 ; Trapnell catalogue, pl. 15, nos. 162-5 ; and Hurlbutt, "Bristol Porcelain", pl. 56, mentioned by Owen, p. 248.

[*See* ILLUSTRATION]

188 A PAIR OF PLYMOUTH FIGURES OF MUSICIANS, a youth seated playing a pipe, in white coat, puce breeches and apron and a lady playing a mandolin, in a red and turquoise cloak, puce spotted dress and pale blue apron, on shell moulded rococo bases, 5½*in.* 2

*** From the Nightingale Collection.

Illustrated by William King, "English Porcelain Figures of the 18th Century", pl. 64.

Exhibited at the Salisbury Museum, 1872.

189 A RARE PLYMOUTH FIGURE OF A FINCH, perched on the cross-bough of a tree-trunk with flowers in relief at either end, the bird with black head, yellow throat, red breast and puce, blue, red and yellow wing and tail feathers, the base in bright green and puce, 4½*in.*

*** The type may be seen in the Schreiber Collection, Victoria and Albert Museum, catalogue, vol. 1, no. 709.

190 A PLYMOUTH GROUP OF TWO BOYS with a wreath of flowers, their heads also garlanded, modestly draped in yellow and blue and with red and aubergine scarves, on a green washed rococo scrollwork base outlined in reddy-brown, 5½*in.*

*** Illustrated by William King in "English Porcelain Figures of the 18th Century", fig. 65.

[*See* ILLUSTRATION]

191 A PAIR OF FINE BRISTOL FIGURES OF A SHEPHERD AND SHEPHERDESS, the former as a bare-legged youth in 'a' striding attitude, holding a small bird in his left hand, his right resting on a tree-trunk, a dog at his feet, the latter with an apron full of flowers, tree-trunk support, a lamb at her feet, the costumes of both in puce, black, red, yellow and both on square marbled bases, 7*in.* 2

*** Exhibited at the "Porcelain Through the Ages Exhibition", 1934, no. 106.

The type is illustrated by Rackham in the catalogue of the Schreiber Collection, pl. 76, no. 733; see also "Journals", vol. 1, p. 252.

[*See* ILLUSTRATION]

FINE BATTERSEA AND STAFFORDSHIRE ENAMELS AND WORKS OF ART

192 A Nuremberg large brass Alms Dish, with gadroon moulded boss and pseudo-inscription border, 20½*in.*; another, smaller, 17*in.*; and another with the Fall within a pseudo-Gothic inscribed border, 15¾*in.* 3

193 A Nuremberg Alms Dish, embossed in the centre with the Immaculate Conception, 16½*in.*; another with Caleb and Joshua, 16¼*in.*; and another with an embossed tulip design, 16¼*in.* 3

194 A Nuremberg brass Alms Dish with embossed centre and inscription border, 18¼*in.*; another, 17*in.*; a very small Alms Dish with a gadroon whorl medallion in the centre, 7½*in.*; and another, deeper, 8*in.* 4

195 A pair of Italian brass Altar Candlesticks with acanthus decoration, surmounted by pricket tops and supported on triangular bases, 37*in.*; and another pair in heavy brass, on baluster stems and domed feet, 26*in.* 4

196 A continental brass Crucifix Clock, *the movement by J. B. Laplace,* the circular base engraved and with an arcaded frieze, the lower part of the foot with strapwork and foliate motifs, 12*in.*, 17*th Century*

197 An English brass Candlestick with baluster column, circular drip-pan and hollow domed base, 9*in.*; another, smaller, 7¼*in.*; two Italian small brass pricket Altar Candlesticks, 12*in.*; three brass Mantel Ornaments in the form of figures; a brass Wool Winder; a Paper Knife; and two brass Tongs 11

198 A Stuart brass Warming Pan with steel handle, the top of the perforated pan engraved with a radiating design of plumes and inscribed round the rim "*A Mind Content Cannot Repent*", 40*in.*; and a brass Trivet of lyre shape, with pierced trellis ornament, 11*in.* 2

199 A small brass Saluting Cannon with a dolphin over the trunnion, plain cascabel, the carriage with metal-bound dished wheels, *piece* 10½*in.*, *the carriage* 16*in.*; and a pair of Percussion Duelling Pistols *by H. W. Mortimer,* in mahogany case, 19*in.* 2

200 A large copper oval Cistern or Jardinière, gadroon moulded round the body, with scroll handles, supported on paw feet, 23*in.*; a circular copper Bowl, 16*in.*; a copper Jug, 6½*in.*; a brass Chamber Candlestick; and four small Dishes 8

201 A pair of Empire bronze and ormolu Candlesticks with female figures supporting nozzles, on white marble bases, 9½*in.*; another pair, smaller, on plain baluster stems, 6½*in.*; a bronze Vase with double handles; and a pair of carved wood and gilt Appliqués with cherubs and baskets of fruit and flowers, 26*in.* 7

202 A miniature Georgian iron Grate with "fleur-de-lys" and floral motifs in relief, 7*in.*; a miniature iron Fireback, 7¼*in.*; a German small iron Plaque of Our Lord bearing the Cross, 6*in.*; an engraved pewter Beaker, 4¼*in.*; a brass Alphabet inscribed on the back "*St. Paul's Infant School A.D.* 1729", 5½*in.*; two Wig Curlers; and an ivory Prisoner's-of-War Crucifix in glazed straw-work case. 9¼*in.* 8

203 A papier maché Tray of rectangular shape, painted with chinoiseries and flowers, 26*in.* ; another, oval, 30*in.* ; a square black lacquer Box, with Chinese figures, 17*in.* ; an oval Georgian mahogany Tray, 17*in.* ; and an interesting Glass Picture with a view of St. Paul's from Hampstead Heath, framed, 17*in.* 5

204 An Italian or Flemish small boxwood Figure of the Virgin and Child, 5*in.* ; an Italian carved wood gesso gilt and painted Figure of the Madonna and Child, 16*in.* ; another of a Monk, 12*in.* ; and two interesting 18th Century painted metal Figures of a Gallant toasting a lady, 6*in.* 5

205 A limewood carved Bracket flanked by the heads of two cherubs, the lower part with acanthus ornament, 15½*in.* ; and the Royal Arms and Supporters in carton-pierre, 18*in.* 2

206 A Flemish Stained-glass Roundel in yellow stain and grisaille with Christ bearing the Cross, 9¼*in.* ; another of a feasting Scene, 8¾*in.* 16*th Century* ; four other Panels ; and four smaller Panels, 17/18*th Century* 10

207 A Flemish oval Stained-glass Panel with the Agony in the Garden in grisaille and yellow tints, 10*in.*: four square Panels, *about* 8*in.*, 16*th Century* ; two small Panels of Heads ; and two other Panels 9

208 An interesting Stained-glass Window, made up of small composite panels of early English and Continental glass of the 14th, 15th and 16th Centuries, with a plain glass surround, 35*in.* ; and a brightly coloured Roundel with the eagle of St. John set in a large plain glass window, *roundel* 18*in.*, *window* 43½*in.* 2

209 A French Stained-glass Panel, with figures, within a surround of birds and amorini, surmounted by a coat-of-arms and with an inscription below, dated 1646, *panel* 22*in.*, *window* 49*in.* ; and another Panel of similar shape, with birds in the spandrels, medallion heads and figure subjects, inscribed and dated 1622, *panel* 22*in.*, *window* 49*in.* 2

210 Bygones. A collection of Bygones and Antiquities from the River Cray, Crayford, Kent, contained in a glazed case, comprising :— a series of early Keys, Locks, Scissors, Clay Pipes, a Spur, Buckles, etc., *case* 25*in.* ; and a collection of Coins and Medals *a lot*

211 A fine Cut-paper Picture of the Duke of Cumberland *by Nat Bermingham*, nearly full face, wearing a three-cornered hat, in black and gold oval and carved wood frame, 16*in.*

*** For a further account of Bermingham see W. A. Thorpe, " Country Life ", July 30th, 1943, p. 195 and on fig. 5 ,the illustration of Britannia Mourning for Frederick Prince of Wales.

212 An interesting Cut-paper Picture of Dean Swift, *by Bermingham*, full face, in wig and clerical clothes, half length, *oval*, 11½*in.* ; in carved and giltwood frame, 18¾*in.*

*** According to an inscription on the back this was given by Mrs. Delany to Mrs. Hamilton of Killyleagh, see the article cited above, p. 196, where it is stated that he, Nat Bermingham, had cut Swift's portrait and also his reception at Letitia's Print Shop in St. James's Street.

213 A royal Cut-paper Frame *by Thomas Hunter, fecit, Edinburgh*, 1775, containing profile bust portraits of George III and Queen Charlotte, in finely cut floral designs, the ovals containing the portraits surmounted by crowns, the spandrels with roses and thistles, 11*in.* ; in giltwood frame, 14½*in.*

214 Two embossed Bird Pictures *by Samuel Dixon of Dublin*, one of a parrot pecking at a bunch of grapes with butterflies above, and another, slightly smaller, of a goldfinch and a spray of flowers, 17½*in.* ; original frames 2

*** See an article on "The Embossed Pictures of Samuel Dixon" by Egan Mew in "Apollo", September, 1931, p. 148.

215 Fans. An 18th Century Fan, the ivory sticks painted with flowers and fruit, the leaf with figure subjects in pastoral scenes ; another with pierced ivory sticks, the leaf painted with three figures on the banks of a river ; a Louis XVI Fan ; and nine other Fans 12

216 A rare Jamaica tortoiseshell Casket with silver mounts, engraved with foliate ornament on the sides and the top with the arms of Jamaica showing the royal helmet which Jamaica alone amongst colonies is entitled to bear, inscribed "*JAMAICA* 1675" and with a monogram above, 9⅜*in.*

*** Exhibited at the Charles II Exhibition, 1932, catalogue no. 158.
Caskets of this type are extremely rare. See an article in "The Connoisseur", July, 1925, on "Tortoiseshell Carving in Jamaica" by Frank Cundall.

217 A Jamaica tortoiseshell Comb Case, fitted with three combs all finely engraved with tulips and other flowers, the case engraved with palm trees, pineapples and aligators within borders of floral meander, inscribed and dated "*JAMAICA* 1673", 8¼*in.* (*for type see the article cited above, pls.* 2, 3, 8 *and* 9) 4

*** Exhibited at the Charles II Loan Exhibition, January, 1932, catalogue p. 23, no. 158.

218 Chessmen. A set of ivory Chessmen of Staunton type, one side in red, the other in white, the bases with green baize 32

219 An interesting George II horn Box-top *by John Obrisset,* 1727, *Octobre* 29, *signed OB,* with an equestrian portrait of a knight with the arms of the City of London below, $4\frac{1}{8}$*in.* ; and an engraved horn Cup with a coach and four passing an inn being attacked by a loose horse, 4*in.*

*** Made to commemorate the King's attendance at the Lord Mayor's Banquet in that year. Obrisset must have made his boxes in advance of the actual date, as the customary date was changed to the 30th October to coincide with the King's birthday, see John Obrisset by P. A. S. Phillips, p. 66.

220 A Stuart silver-mounted tortoiseshell Snuff Box, the top inset with a silver plaque with a profile bust of Charles I, after Roettier's medal, the gadroon moulded base inscribed "*Robt. Story of Gautby*", $3\frac{5}{8}$*in.* ; and another with piqué border, the silver plaque inscribed "*Thos. Allen,* 1740", $3\frac{5}{8}$*in.* 2

221 A rare 17th Century sycamore Cup, carved within three panels divided by hearts, with a hart statant among flowers, dated 1628, a phœnix rising in flames from a coronet at the base, and a wyvern with wings elevated, holding in the beak a hand couped at the wrist, perhaps the crest of Herbert, inscribed above "*God Save Our King*", the *stem and foot missing,* $4\frac{3}{4}$*in.* (*cf.* "*Domestic Utensils in Wood*" *by Owen Evan Thomas, pls.* 15 *and* 16)

222 An ivory Toothpick Case with gold piqué point, the top inset with a card marker, $3\frac{1}{2}$*in.* ; two others in ivory ; an ivory Snuff Box ; a Counter Box ; another inscribed "*Hoyle*" ; a miniature ivory Spinning Wheel ; a beadwork egg-shaped Box containing miniature dominoes ; and five other Pieces 13

223 A Stuart inlaid wood and ivory Snuff Box, with the initials and date *E.B.* 1672 in a diamond-shaped panel and within ivory panels inscribed "*The best is not too good for thee*", $3\frac{3}{8}$*in.* ; a circular tortoiseshell Snuff Box with "piqué point" decoration, $2\frac{1}{2}$*in.* ; another in burrwood and tortoiseshell, the lid set with a miniature of a lady, $3\frac{3}{8}$*in.* ; two others ; and another inscribed "*Trade and Town of Newcastle*", 4*in.* 6

*** For first see "Domestic Utensils of Wood" by Evan Thomas, pl. 38.

224 An Empire mother-o'-pearl and gilt Notebook Case, inset with a profile head of a girl *en grisaille, by Lagrénée,* $4\frac{1}{4}$*in.* ; another Notebook Case, $4\frac{1}{2}$*in.* ; a shagreen Spectacle Case with spectacles, $5\frac{1}{2}$*in.* ; another, smaller, 5*in.* ; and an interesting gilt-bronze German early 17th Century Buckle, 6*in.* 5

225 An interesting French silver-gilt Vaccination Case of etui form, inscribed within a wreath "*Mr. Lechaptois Chen. à Lillebonne*", 3*in.*; in shagreen case; a small silver piqué and tortoiseshell Etui with serpentine front, $2\frac{5}{8}$*in.*; two small Scent-bottle Cases in silver piqué and tortoiseshell; and Tobacco-rap with chinoiseries, $5\frac{1}{4}$*in.* 5

226 An attractive Louis XIV silver and piqué oval Snuff Box, the lid with squirrels and birds among flowering branches in gold piqué, 3*in.*; a bombé Snuff Box with cherubs and flaming hearts, 3*in.*; another oval Snuff Box, 3*in.*; and a tortoiseshell shield-shaped Snuff Box 4

227 A good early 18th Century tortoiseshell and piqué Instrument Case, inset in mother-o'-pearl with birds, squirrels and foliate motifs, interspersed with "piqué posé", $4\frac{3}{8}$*in.*; and a blue glass Scent Bottle, inscribed on the white opaque ground "*Secours aux Malade*", $4\frac{1}{2}$*in.* 2

228 A Singing Bird Musical Box in tortoiseshell case, the bird in coloured feathers, the oval lid enamelled with a view of falls and mountains in the distance, $3\frac{3}{4}$*in.* 2

229 A Sheraton shuttle-shaped Box inlaid with harewood and satinwood, the top with a shell, 6*in.*; containing a small horn Snuff Box with a portrait of George I; a Wedgwood Scent Flaçon; a shell Seal; an enamelled tulip Vinaigrette; a Watch Case, worked in hair, and inscribed "*When this you see remember me*", etc., 1786; a Nelson Counter Box with four counters; and others *a lot*

230 A Stuart needlework Knife and Fork Sheath, containing a Knife and Fork with amber handles, carved with the heads of a man and a woman; and a finely worked Purse with floral designs, on a metal thread ground, 4*in.* 4

231 A CHARLES II SILVER-MOUNTED SHAGREEN RAZOR CASE, containing four Razors, Strop, Hone and a pair of Scissors, the tops engraved with crests, the case with an oval silver plaque on the top bearing the arms and crest of Eisley, the motto "*Sans Dieu Rien*", $6\frac{3}{4}$*in.*

*** Presented by a Miss Eisley to the Red Cross, 1918.

232 A pair of small Wedgwood and Bentley black basalt Medallions of Dryden and Beaumont, polished and in high relief, 2*in.*; in gilt-bronze frames; a pair of Garrick and George I, *by Wedgwood*, $4\frac{1}{8}$*in.*; and another, smaller, of Catherine the Great, *by Wedgwood and Bentley*, also in black basalt, $3\frac{1}{4}$*in.* 5

233 A Wedgwood and Bentley blue jasper Medallion of David Garrick in profile to sinister, in ormolu frame, $6\frac{1}{2}$*in.*; another Plaque of Joseph Banks in profile to dexter, in ebonised frame, $5\frac{1}{2}$*in.*; and four other Plaques 6

234 A Wedgwood blue jasper Medallion of Charles James Fox, a bust portrait, full face, in oval ebonised frame, $6\frac{1}{4}$*in.*; another, smaller, of Ralph Grifiths, $3\frac{3}{4}$*in.*; another, in gilt frame, $5\frac{1}{2}$*in.*; a Memorial Medallion of Honora Edgeworth, ob. 1780, $2\frac{7}{8}$*in.*; and an engraved ivory Plaque in square boulle frame, 7*in.* 5

235 A Tassie Memorial Medallion of "James Tassie died 1 June 1799 in his 64 year", *W. T. Tassie F.* 1799, in oval pearwood frame, 6*in.*; and another of George III, *perhaps by Hackwood*, on glass with blue paper at back, *signed W H*, $5\frac{1}{2}$*in.* 2

236 Sir Henry Raeburn, R.A. in profile to sinister, modelled by himself and incised below the bust "*H. Raeburn*, 1792", on an amber tinted glass background, in oval ebonised frame, $7\frac{1}{8}$*in.*; and a Tassie Medallion of Lord George Gordon, 1781, as a young man, in profile to sinister, in ebonised frame, $4\frac{1}{2}$*in.* 2

BATTERSEA AND STAFFORDSHIRE ENAMELS

237 A Bilston enamel Patchbox of lavender tint, the top inscribed "*A Bath Toy*"; another inscribed "*A Trifle from Taunton*"; and five other Patchboxes printed with views and inscriptions 7

238 A Bilston Patchbox with pink ground, transfer-printed with a view "*Cheltenham Wells*"; another Trifle from Bath with a view of the Abbey; a small blue Bilston Patchbox inscribed "*Nelson for Ever*"; another printed with the Prince of Wales and Mrs. Fitzherbert; and three other Boxes 7

239 A Bilston Patchbox decorated in colours with Britannia and lion within a wreath; another in pink, the top painted and inscribed "*God Save the King*"; two rectangular blue Boxes; a good circular Box with pseudo-compass top; and a top of a Needle Case in the form of a half length figure of a clown, $2\frac{1}{4}$*in.* 6

240 A Staffordshire enamel Watch Medallion, the reverse painted in colours and inscribed "*In Memory of General Moore*"; another with yellow ground and flowers; a green Scent-bottle Case; a Nutmeg Case of egg shape, inscribed "*Keep this for my Sake*"; another, smaller, in green; a small mask Thimble Case; a Tape Measure; a miniature Tea Caddy inscribed "*Bohea*"; two other small Pieces; and an interesting Card Counter Tray in blue enamel, with a Bank of England note, *signed Enld. A. Cowper* 11

241 A BATTERSEA ENAMEL MEDALLION of William Augustus, Duke of Cumberland, *by Ravenet,* transfer-printed in sepia with a bust portrait in profile to sinister, wig tied with a ribbon and an ermine cloak over armour, 3½*in.*; in typical Battersea frame

*** A similar example in the Schreiber Collection is illustrated by Rackham, vol. 3, pl. 28, no. 31; and by Egan Mew, "Battersea Enamels", fig. 3, top left.

[*See* ILLUSTRATION]

242 A BATTERSEA ENAMEL MEDALLION OF GEORGE II *by Ravenet,* after the engraving by John Sigismund Tanner for the contemporary coinage, truncated profile bust to dexter, in long wig and laurel wreath, inscribed round the oval rim "*Georgius. II. Rex*", *oval,* 3½*in.*; in metal frame

*** See Rackham Schreiber catalogue, vol. 3, pl. 28, no. 27, and another without inscription, no. 28, and Egan Mew, fig. 3, top right, and Herbert A. Grueber, "Handbook of the Coins of Great Britain and Ireland in the British Museum", 1899, pl. 35, nos. 826, 827.

[*See* ILLUSTRATION]

243 A BATTERSEA ENAMEL MEDALLION OF FREDERICK, PRINCE OF WALES, *by Ravenet,* transfer-printed in puce in profile to sinister, wearing a long wig tied with a bow, full armour and Star of the Order of the Garter, *oval,* 3½*in.*; in gilt frame

*** See Rackham Schreiber catalogue, vol. 3, pl. 28, no. 29; Egan Mew, fig. 3, no. 4; and W. B. Honey, "Connoisseur", March, 1932, p. 169, fig. 9.

[*See* ILLUSTRATION]

244 A BATTERSEA ENAMEL MEDALLION OF SIR ROBERT WALPOLE, Earl of Orford (b. 1676, d. 1745), head and shoulders three-quarters dexter, gaze directed at spectator, wearing a long wig and embroidered court dress, *oval,* 3½*in.*; giltwood frame

*** See Rackham Schreiber, vol. 3, pl. 29, no. 40; Egan Mew, fig. 36 and 38, and the original painting by J. B. Van Loo, fig. 39.

Honey suggests that the face and hair show Ravenet's style and the costume another hand, which seems to be substantiated by the example in question.

[*See* ILLUSTRATION]

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278 280 279

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283 284 282

245 A FINE LARGE BATTERSEA ENAMEL PLAQUE *by Simon-Francois Ravenet,* of "Venus begging arms from Vulcan for Aeneas" in purplish-grey, the rectangular top of a large box or small casket, $5\frac{5}{8}$*in. by* $4\frac{1}{4}$*in.*

*** The subject in black and white transfer is illustrated by Egan Mew, "Battersea Enamels", fig. 18; and a coloured example on pl. 3.

[*See* ILLUSTRATION, *facing p.* 42]

246 A BATTERSEA ENAMEL PLAQUE *by Ravenet,* printed in puce with "Britannia encouraging Hibernia at the loom", Britannia's shield bears the arms of the Duke of Dorset, Lord Lieutenant of Ireland for the second time from 1751 to 1755, *upright oblong,* $4\frac{3}{8}$*in.*

*** See Rackham Schreiber, vol. 3, no. 51; Egan Mew, fig. 15, and Honey, "Connoisseur", March, 1932, fig. 6, p. 168.

The origin of the subject has been associated with James Gwim, see Honey, "Connoisseur", February, 1932, p. 89, and Toppin, Trans. E.P.C., no. 4, 1932, p. 62.

[*See* ILLUSTRATION, *facing p.* 46]

247 A BATTERSEA ENAMEL BOX COVER *by Ravenet,* transfer-printed on the top with "Paris awarding the apple to Hibernia", in sepia and the inside of the lid with a half length portrait of Elizabeth Gunning, Duchess of Hamilton and afterwards Duchess of Argyll, taken from an engraving by Richard Houston after a painting by Francis Cotes in 1751, *rectangular,* $3\frac{1}{4}$*in.*

*** Both cover and inside of lid illustrated by Egan Mew, "Battersea Enamels", pl. 13 and 14; see also Rackham Schreiber catalogue, vol. 3, pl. 30, no. 36; Honey "Connoisseur", March, 1932, fig. 7; and Jourdain, "Apollo", June, 1938, fig. 6, p. 304.

[*See* ILLUSTRATION, *facing p.* 46]

248 A BATTERSEA PRINTED AND PAINTED PORTRAIT OF GEORGE, Prince of Wales, 1751, *from an engraving by Ravenet after Richard Wilson,* half length, nearly full face, hair *en queue,* in embroidered coat, wearing the Star of the Garter, Indian red colouring over transfer, the spandrels in similar colours, $4\frac{1}{4}$*in.*

*** Egan Mew illustrates another example in his work, fig. 4, and the original engraving, fig. 5. See also the same authority, "Apollo", May, 1925, p. 280, for Wilson's portraits.

[*See* ILLUSTRATION, *facing p.* 46]

249 A FINE BATTERSEA ENAMEL BOX *by Ravenet,* printed in lilac on the top of the lid with Britannia surrounded by the Arts and Sciences presenting a medal, the interior of the lid with a profile bust portrait of Frederick, Prince of Wales, in armour wearing the Star of the Order of the Garter as in the medallion above, the side with vignettes of putti among rococo scrolls, wavy gilt mounts, $3\frac{3}{8}$*in.*

*** For top of lid see Egan Mew, " Battersea Enamels ", fig. 25, inside of lid, fig. 3 (4) ; and the vignettes from Ravenet's engraving, fig. 34.

[*See* ILLUSTRATION, *facing p.* 46]

250 A ROYAL COMMEMORATIVE ENGLISH ENAMEL SNUFF BOX, the top transfer-printed in puce with a bust portrait of " K. GEORGE the IIId ", the interior of the lid with a bust portrait of " Q. Charlotte ", the sides with vignettes of amorini and the King shown as the Prince of Wales cultivating the Arts, the base with lines from Thomas Parnell, " *Let Him Love now/Who never Lov'd before,/Let Him who ever Lov'd/ Now Love the more* ", $3\frac{3}{8}$*in.*

*** Illustrated by Egan Mew in " Battersea Enamels ", fig. 60 and 61.
The box was obviously made to commemorate the wedding of George III and Queen Charlotte, in 1761, the Battersea factory having closed in 1756.

[*See* ILLUSTRATION, *facing p.* 46]

251 A LIVERPOOL TRANSFER-PRINTED PORTRAIT OF WILLIAM PITT, *signed J. Sadler Liverp. Enaml.,* after an engraving by Richard Houston of a painting by William Hoare in the National Portrait Gallery depicting the " Right Honble. Wm. Pitt Esq., one of His Majesty's principal Secretaries of State, One of His most Honble. Privy Council ", seated half length, the right arm resting on a table, *oval,* $5\frac{1}{2}$*in.* ; in pearwood frame

*** See Rackham Schreiber catalogue, pl. 31, no. 403 ; and Sotheby's, 20th July, 1939, lot 63.

252 A LIVERPOOL TRANSFER-PRINTED PORTRAIT OF FREDERICK III, King of Prussia, *signed J. Sadler Liverpl,* inscribed below " *Done from an Original painted at Berlin in* 1756 " depicting the King half length, head and shoulders three-quarters dexter, gaze directed at spectator, wearing an Order and an ermine cloak thrown over the right arm, $6\frac{1}{4}$*in.* ; in oval pearwood frame

*** See Rackham Schreiber, vol. 3, pl. 31, no. 404 ; and William Turner, " Transfer Printing ", pl. 4, fig. A(9).
Apparently based on two portraits by Antoine Pesne.

253 ANOTHER PORTRAIT, exactly similar, *signed J. Sadler Liverpl. Enaml.*, the plaque slightly larger, in pearwood frame, $7\frac{1}{2}$*in.*

254 A LIVERPOOL TRANSFER-PRINTED PORTRAIT OF GEORGE II, *by Sadler, Liverpool, unsigned*, in profile to dexter, wearing a long curly wig, royal robes and Orders, surmounted by a crown with sceptre and sword and with Britannia within a cartouche among military trophies, 6*in.*

255 SIX GOOD PORTRAIT ENAMEL MEDALLIONS, painted in sepia and brown tints with bust portraits of Admiral Rodney (2), General Clinton, Lord Cornwallis, Captain Farmer and Prince William Henry, Duke of Clarence, afterwards William IV, ovals in metal frames, $2\frac{3}{4}$*in.* 6

256 A BATTERSEA ENAMEL MEDALLION OF AUGUSTA, PRINCESS OF WALES, printed in black, a bust portrait in profile to sinister, within a wreath, with the name above also printed in black, *oblong oval*, $3\frac{1}{4}$*in.* ; in gilt frame

*** Egan Mew illustrates a snuff box with the same print, fig. 71.

257 A SNUFF BOX in silver with enamel top, decorated in colours with a bust portrait inscribed " *Wm. Blakeney, Esq. Lieut. Govr. of MINORCA* $2\frac{1}{2}$*in.* ; and another, circular Snuff Box, painted with a youth seated in a rural landscape, $2\frac{1}{2}$*in.* 2

*** For subject of first see Egan Mew, op. cit. fig. 67.

258 DOOR HANDLES. Six Staffordshire enamel Door Handles with metal mounts and screws with portraits of Admiral Nelson, and Belville in colours ; two others, oval, of Ladies printed in black ; two others, circular, of a Boy with a kite and rustic lovers, printed in black ; and a set of six large Buttons of circular shape, decorated in colours with views, $1\frac{1}{4}$*in.* ; in fitted case 13

259 A MASONIC ENAMEL LOCKET, transfer-printed *by Sadler* with the Arms of the Society of Bucks in black, $2\frac{3}{4}$*in.* ; and a small masonic Jewel, enamelled on the white ground with three swords forming a triangle and inscribed " PATRIAE. FRATRIBUS. EGENIS ", $2\frac{3}{4}$*in.* 2

260 A MASONIC LOCKET, transfer-printed in black with the Arms of the Moderns and Crest on a ribbon is the motto " *Amor, Honor, Justitia* " with masonic tools below, the reverse with two large pillars on a tessellated pavement and various masonic insignia, $2\frac{1}{2}$*in.*

*** See William Hammond, p. 54, pl. 19, fig. 4 ; and Tudor Craig, "United Grand Lodge of England" catalogue, vol. 1, p. 179.

261 A PAIR OF LIVERPOOL PRINTED SNUFF BOXES *by Sadler*, of oval shape, printed and coloured with the Arms of the Society of Bucks, obverse and reverse on the two lids, the sides with festoons and hunting horns in green and yellow, $2\frac{7}{8}$*in.* 2

*** For type see the black printed locket illustrated by William Turner, "Transfer Printing", pl. 5, fig. A.10 and 11 showing obverse and reverse.

262 A BATTERSEA LOCKET, transfer-printed in black with the arms, supporters and crest of an 18th Century Society, inscribed "*Ever Flourishing, Be Just*", the reverse with the fable of the lion and the mouse within rococo scrollwork and inscribed "*Be Gratefull and Prosper*", sword and sceptre below, $2\frac{5}{8}$*in.*

263 A BATTERSEA ENAMEL MEDALLION *by Ravenet*, of Maria Gunning, Countess of Coventry, after a painting by Francis Cotes, half length in puce, wearing a wide lace collar over a bodice with puffed and slashed sleeves laced in front, $3\frac{3}{8}$*in.*; another black printed Medallion of a Lady with high-piled hair, possibly Staffordshire, $2\frac{3}{4}$*in.*; ebonised wood frame; and a small Enamel of Major General Gates, in profile to dexter, $1\frac{1}{2}$*in.* 2

*** For first see Rackham catalogue of the Schreiber Collection, vol. 3, pl. 30, no. 37.

264 AN INTERESTING OVAL ENAMEL PLAQUE *by Hancock*, with "*L'Amour*" after a French original, printed in black with a gallant on a garden seat beside a lady whose hand he is kissing, another lady standing behind, the details of Neptune and his chariot, the garden roller, the spaniel and statuary with unusually delicate touch, $4\frac{1}{2}$*in.*

*** Possibly an early work of Hancock just before he left Battersea. See W. B. Honey, "Connoisseur", March, 1932, pp. 167, 168; and H. W. Hughes, Trans. E.C.C., no. 3, 1935, p. 85.

265 THE ANTI-GALLICAN SOCIETY. An oval silver Pendant with enamel badge in colours, the shield with St. George on horseback, piercing with his spear the arms of France, flanked by the lion rampant of England and the black double-headed eagle of the Holy Roman Empire as supporters, with motto below "*For Our Country*", 2*in.*

*** See an article by Egan Mew on the Anti-Gallican Society, "Apollo", May, 1928.

266 ANOTHER, finely printed in sepia on a white ground in a silver locket frame, $1\frac{3}{8}$*in.*

*** See Mew in the article cited above, pp. 218, 219; and Rackham Schreiber catalogue, no. 319.

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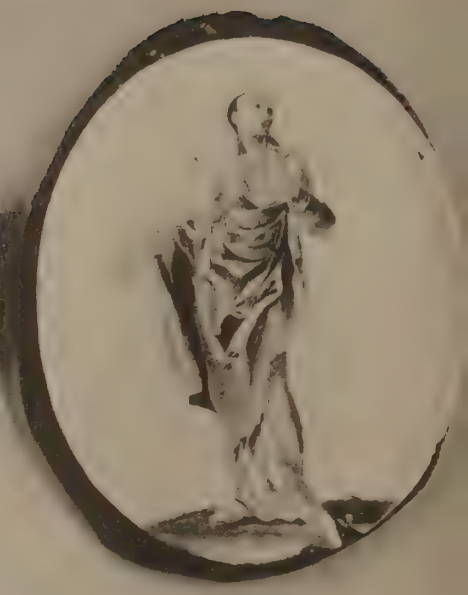

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270 273 272

267 An interesting Battersea Scent Bottle of urn shape, painted with flowers by a hand employed at the Chelsea porcelain factory, the stopper in the form of a small Chelsea bird, an interesting link between the two establishments, $2\frac{3}{4}$*in.*

*** Illustrated by Egan Mew in "Battersea Enamels", fig. 1.

268 A Battersea enamel Crucifix *by Ravenet,* transfer-printed and in soft colours within gilt frame, $2\frac{1}{2}$*in.*; and an oval Plaque printed in black with the Crucifixion, $2\frac{3}{8}$*in.* 2

269 A Battersea enamel Plaque *by Ravenet,* from the Passion series, printed in red on a convex oval ground with Christ nailed on the Cross, 4*in.*; blackwood frame

*** The type is illustrated by Rackham, Schreiber catalogue, pl. 34, no. 42; and by Egan Mew, "Battersea Enamels", fig. 8.

270 St. James of Compostella. A fine full length Figure *by Ravenet,* printed in brown tints wearing a shell embroidered cloak and holding his staff and gourd in his hand, in gilt frame, $4\frac{1}{8}$*in.*

*** For a similar example see Egan Mew, "Battersea Enamels", fig. 41, right.

[*See* Illustration]

271 The Madonna. A full length Figure *by Ravenet,* printed in puce and yellow, the arms outstretched, 3*in.*

*** For type see Egan Mew, op. cit. fig. 41, left.

[*See* Illustration]

272 The Crucifixion. A full length Figure of Christ on the Cross *by Ravenet,* printed in natural colours and with purple drapery, inscribed above the halo "*INRI*", in gilt frame, 4*in.*

*** For type see Egan Mew, "Battersea Enamels", fig. 40; and Schreiber catalogue, pl. 34, no. 58.

[*See* Illustration]

273 A fine coloured Battersea enamel Plaque *by Ravenet,* of the Setting up of the Cross, painted in colours within a shaped gilt frame, $4\frac{1}{2}$*in.*

*** From the Collection of the Duke of Leinster,
Illustrated by Egan Mew in "Battersea Enamels", fig. 1.

[*See* Illustration]

274 A BATTERSEA ENAMEL WINE LABEL, printed in red, green, yellow and brown with a large cask inscribed "*LISBON*" and two cupids, one drawing wine from it and the other drinking out of a cup, $2\frac{5}{8}$*in.*; and another plain white Label, also inscribed "*LISBON*", $2\frac{1}{2}$*in.* (*type of first see Schreiber, vol.* 3, *pl.* 40, *no.* 67)

[*See* ILLUSTRATION, *facing p.* 47]

275 AN ENGLISH ENAMEL PLAQUE, painted in colours with a full-face bust portrait of a lady in pink dress, blue hat, necklet and cloak, within a border of crimson "C" scrolls, gilt frame, *oval,* $3\frac{3}{8}$*in., circa* 1760

*** Other examples of this type exist with portraits of George III after Thomas Frye.

[*See* ILLUSTRATION, *facing p.* 47]

276 A BODKIN CASE, the upper part in the form of a bust of a lady, the lower part painted with two hearts and flower-sprays and inscribed "*Saignent Pour Vous*", 5*in.*; and another, also in colours and somewhat similar, inscribed "*Je Matche à la plus douce*", $5\frac{1}{4}$*in.* 2

[*See* ILLUSTRATION, *facing p.* 43]

277 A BODKIN CASE with thimble at one end, attractively painted with flowers and inscribed "*Sincer en Amitie*" and enriched with gilding, $5\frac{1}{4}$*in.*; in fitted case 2

[*See* ILLUSTRATION, *facing p.* 43]

278 FLORA MACDONALD. A coloured enamel Bust with flowers in her hair, her plaid dress with a buckle on her left shoulder, $2\frac{1}{2}$*in.*; and a circular Snuff Box with flowers on a bright blue ground, $2\frac{3}{8}$*in.* 2

[*See* ILLUSTRATION, *facing p.* 43]

279 ELIZABETH GUNNING. A rare Snuff Box in the form of a head of Elizabeth Gunning, Duchess of Hamilton, and afterwards Duchess of Argyll, wearing a lace cap over her black hair bound with a deep crimson ribbon, 3*in.*

[*See* ILLUSTRATION, *facing p.* 43]

280 AN ENAMEL SCENT BOTTLE in the form of a pair of doves garlanded with flowers beside the stump of a tree, in green, puce and red, from the bill of one dove issues a white ribbon tied in a true lovers' knot, inscribed "*Prenes les pour Modelle*", gilt-bronze mounts and bird stopper, $3\frac{1}{4}$*in.* (*cf. Rackham Schreiber catalogue, vol.* 3, *pl.* 13, *no.* 307)

[*See* ILLUSTRATION, *facing p.* 43]

281 An enamel Etui, painted in colours on one side with a portrait of Miss Day, afterwards Lady Fenoulhet, from an engraving by Richard Purcell after a painting by Sir Joshua Reynolds, the reverse with bouquet of flowers, $4\frac{3}{8}$*in.*; and a small Box of Chamberlain's Porcelain, the lid painted with flowers on a red ground, the body in green, $3\frac{7}{8}$*in.* 3

*** For first see Jourdain, "Connoisseur", November, 1924, p. 131; and Rackham Schreiber catalogue, vol. 3, pl. 14, no. 194.

[*See* Illustration; *facing p.* 43]

282 A bird Snuff Box, probably intended for a canary, with brown wings and pink beak, the lid with flowers in coloured relief on a bright mauve ground, $2\frac{1}{4}$*in.*

[*See* Illustration, *facing p.* 43]

283 A pug Snuff Box, the head and muzzle in natural tints, the top of the lid painted with a barking pug dog in colours in a garden scene, $2\frac{1}{8}$*in.* and a walnut Box of natural shape and colours, $1\frac{7}{8}$*in.* (*for first cf. Schreiber, pl.* 2, *no.* 80) 2

[*See* Illustration, *facing p.* 43]

284 A combined enamel Bonbonnière and Scent Bottle with apple-green ground, painted with vignettes of flowers and landscapes in gilt reserve panels, 4*in.*; and a cylindrical Taper Holder of similar tint, $2\frac{1}{4}$*in.* 2

[*See* Illustration, *facing p.* 43]

285 A Tea Caddy of Chinese Canton enamel, the shaped and fluted sides with reserve panels of flowers and fruit on a brown arabesque ground, 4*in.*; an English enamel circular Card Counter Tray, $5\frac{1}{8}$*in.*; and a silver Snuff Box, the lid enamelled with a half length portrait of a lady singing, $3\frac{1}{4}$*in.* 3

286 An enamel Wine Strainer, painted in dark puce with birds, flower-sprays and fruiting vine, 4*in.*; and a globular Strainer with dome top, painted with flowers, $3\frac{1}{2}$*in.* 2

*** For type of first see Rackham Schreiber catalogue, pl. 13, no. 292.

287 An enamelled Snuff Box of rectangular shape, decorated on the top, base and sides with French songs and music, the base with an "Ariette" on one end a group of music books inscribed "*Balle della Sille*" and "*Perseverez Se vou*" and in front "*Lady Harding's Menuet*", the interior of the lid printed with a Paris Gazette dated 1756 and an envelope addressed to "*A Monsieur, Monsieur Crequi, Gouverneur a Londres*", $3\frac{1}{2}$*in.*

*** The type is illustrated by Rackham Schreiber catalogue, pl. 16, no. 158.

288 A CALENDAR BOX, a "New Year's Gift for 1768", the interior with the arms of Frederick the Great, 3*in.*; and an oblong deep quilted Box, painted with flowers, the lid with a half length full face coloured portrait of Lady Chambers, from an engraving by Hancock after Reynolds, 3*in.* 2

289 A PAIR OF TAPERSTICKS with baluster stems and domed feet, enamelled in colours with reserved vignettes of landscapes on a white ground, profusely gilt with arabesques and rococo motifs, 6½*in.*; and a Staffordshire enamel Candlestick painted with flowers, 11*in.* 3

290 A SNUFF BOX of large rectangular shape, the lid painted with a youthful shepherd and shepherdess in front of a column, looking at the pages of a book, the interior of the lid with a finely painted half length figure of a lady, blue ground with reserve panels of flowers, 3½*in.*

291 AN ENAMEL SCENT FLAÇON, painted on a white ground by the same hand, with a bust portrait of the same lady as in the snuff box in the preceding lot, 3½*in.*; and a cane-top Snuff Bottle, painted with reserved vignettes of Diana and Apollo on the exterior and a quay scene on the lid, 2½*in.* 2

*** The last from the Imbert Collection, Rome.

END OF SECOND DAY'S SALE

GOODS AND SERVICES (PRICE CONTROL) ACT, 1941
MAXIMUM PRICES ORDERS.

The attention of buyers purchasing goods (including second-hand goods) for resale in the course of their business, is directed to the above-mentioned Act and to the various orders issued thereunder including Maximum Prices Orders

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THIRD DAY'S SALE

Friday, 5th November, 1943

AT **ELEVEN** O'CLOCK PRECISELY

WORK BOXES, TEA CADDIES AND CASKETS

292 A miniature Hanging Cabinet in satinwood, with a glazed door, 19*in. high by* 14½*in. wide*; a glazed Show Cabinet in mahogany, with a small drawer in base, 19*in. high by* 14*in. wide*; a miniature Show Cabinet with an architectural pediment and carved rails, on ormolu feet, 16*in. high by* 12*in. wide*; and a 19th Century miniature Chest of four drawers, in mahogany, banded and inlaid, 10*in. high by* 14*in. wide* 4

293 An early 19th Century Table Writing Desk in satinwood, inlaid with shells and fan fluted pateræ, with a fitted drawer at the side, 15*in.*; and an early 19th Century Work Box in the form of a harpsichord, the shaped lid inlaid to represent a keyboard encloses a mirror and various work fittings in a velvet lining, mounted on four turned legs, 12*in. wide* 2

294 An early 19th Century Tea Caddy in cedarwood, decorated with sprays of flowers and fitted with a glass sugar basin and spoon and two tea boxes, 12*in.*; a Caddy in mahogany in Chippendale style, with moulded and shaped inlaid brass lid, 10*in.*; and a Hepplewhite Tea Caddy in harewood banded with rosewood, 4½*in.* 3

295 A Hepplewhite oval Tea Caddy in satinwood, the lid banded and inlaid with an oval pateræ encloses two shaped tea boxes and an engraved glass sugar bowl, 12*in.*; and a Medicine Box in satinwood inlaid and banded, fitted with five glass phials, 5*in.* 2

296 A Hepplewhite Travelling Dressing Case in satinwood banded with rosewood, the rising lid encloses an easel mirror and various poudré fittings, the base is fitted with a drawer for writing appointments, 16*in.*

297 An early 19th Century rosewood Table Cabinet, inlaid with arabesques of mother-o'-pearl, the rising caddy-shaped top encloses a mirror and fittings, a pair of doors below encloses three drawers, one with a small desk fitting, 12*in.*; and a lacquered Work Casket, decorated with shells and floral sprays, with a fitted interior, 10*in.* 2

298 An early 19th Century Table Desk in amboyna wood, the lid inlaid with a painted panel of a classical subject, rises and encloses a desk slope, the base is fitted with a drawer at either side, one with fittings for needlework and the other with artist's materials, 14*in. wide*; and a 19th Century Work Box of cassoné shape, covered in leather and fitted with a drawer in the base, 9*in.* 2

299 A late 18th Century Tea Caddy in satinwood banded with rosewood, fitted with two tea boxes, 13*in.*; an early 19th Century flat Table Desk, ebonised and enclosed by a tambour shutter and fitted with a drawer in the base, 12*in.*; and an 18th Century mahogany Tea Caddy inlaid with shells, 11*in.* 3

300 An early 19th Century rosewood Tea Caddy with inlaid borders, fitted with two tea boxes, 12*in.*; a small similar Tea Caddy, 5*in.*; and a late 18th Century Tea Caddy banded with rosewood and inlaid with a shell, 7½*in.* 3

301 A Hepplewhite Work Box in satinwood, of octagonal shape with a swing handle, the rising lid is inlaid with a classical figure and the interior and base drawer lined with velvet, 12*in.*; and another Hepplewhite Work Box of basket form in satinwood, fitted with a swing handle and two sloping lids, decorated with children and surrounded by garlands of husks 9*in. by* 13½*in.* 2

302 A Hepplewhite Tea Caddy of oval shape, inlaid with a shell, 6*in.*; Another, decorated with floral designs, 6*in.*; and a tortoiseshell Tea Caddy of serpentine shape, 6*in.* 3

303 An early 19th Century Work Box of basket shape in satinwood, inlaid with rosewood and decorated with piqué work, the lid has an interior mirror and encloses fittings, 7*in.*; and a miniature dome-shaped Casket, covered with tooled leather and iron bound, 9*in.* 2

304 A Hepplewhite Work Casket in satinwood with chequer banded borders, decorated with small coloured panels of classical subjects, the dome-shaped lid encloses a tray with fittings and there are three drawers below enclosed by cupboard doors, 12*in.*; and an 18th Century Continental Strong Box in rosewood with heavy brass clasps and lock, 12*in.* 2

NEEDLEWORK PICTURES, ETC.

305 A silk Needlework Picture of an Argus Pheasant, 23*in.*; and another of an Argus Pheasant in silk and woolwork, 39*in.* 2

306 A Coat-of-arms worked in silk and tinsel in pearwood frame; and three oval Silkwork Pictures of floral subjects 4

307 A silk Needlework Sampler *by Mary Westover*, 1819, with verse, Adam and Eve with serpent under a tree, etc.; another with alphabets, verse and floral border, *by Dorothy Preston*, 1752; another with verse and figures, *by Mary Foulkes*, 1824; another with a verse, animals and trees; an oval black Silkwork Picture of a landscape in a floral border; and another *by Mary Mayhew*, 1796; all framed and glazed 6

308 An oval silk and chenille-work Picture of a Gentleman seated on a bench beneath a tree reciting an ode to a flower to two young ladies nearby; another of a Youth with a book and a Girl with a captive bird; another of a rustic Family gleaning; and another oval of a young Girl, seated, making garlands; all framed and glazed 4

309 A pair of oval silk and chenille-work Pictures, shepherds and shepherdesses with sheep; another of a Girl with a lion and an ass; another of two Cottagers with pail and basket, in silk; and another of Hagar 5

310 A circular silk and chenille-work Picture of a Boy and a Dog beneath a tree; another in silk: The Morning Walk; and another of a Lady at Weathers Tomb; all in gilt frames 3

311 Ovals. A Shepherdess writing on a tree-trunk; a Shepherdess with sheep; a Lady fishing on a rustic bridge; a Lady with a spinning wheel; another in black stitching; and seven others; all framed 13

312 A pair of printed silk Pictures, in circular gilt frames; four Silkwork Pictures: A Farmstead, a Gleaner, a Child pursuing a butterfly, two Children under a cloak; an Italian Silkwork Picture of a Saint in Ascension; and two others of Madonnas in needlework panels; all framed 9

313 A pair of oval Silkwork Pictures of a Shepherd and a Shepherdess under black glass mounts; another, oval, of a Shepherdess weaving a garland; another of a Girl with a triangle; another of two Children on their way to school; another of a Girl carrying a basket of flowers, accompanied by a boy riding a hobby horse; and a pair of small Ovals: a Boy in a blue coat and a Girl playing with a cat 8

CLOCKS

314 An early 19th Century Bracket Clock with an enamelled dial and striking movement, *by C. K. Reid & Son of Newcastle-on-Tyne*, in a mahogany case with flute carving and surmounted by a pineapple finial, 20*in. high*

315 An early 19th Century balloon-shaped Mantel Clock *by Dwerrihouse & Carter,* in a satinwood case, on ormolu ogee feet, 17*in. high*

316 An early 19th Century Mantel Clock with a square silvered dial, *by Swinburn of Durham,* in a satinwood case with a carved dentil moulding, 10*in. high*

317 An 18th Century Bracket Clock, the arched brass dial with a silvered chapter ring and striking and chiming movement, in a mahogany case inlaid with tortoiseshell, with a pineapple carved and dome-shape surmount, fluted pilasters and pierced side grilles and door, mounted on acanthus carved and scrolled feet, 30*in. high by* 20*in. wide*

318 An early 18th Century Bracket Clock with an arched brass dial, with a silvered chapter ring and name boss, *by Anton Marsh of London,* in a moulded ebonised case with an inverted bell top, on square base, 16*in. high*

*** Anthony Marsh was a member of the Clockmakers' Company in 1724.

319 An 18th Century Bracket Clock with a striking movement, brass dial with a silvered chapter ring and a finely engraved back-plate, in an ebonised case with an inverted bell top, with glazed panels to sides 18*in. high*

320 An early 18th Century Bracket Clock with a pull-repeater, a brass dial with a silvered chapter ring and date aperture, *by Jasper Taylor in Grais Inn,* in an ebonised case with an inverted bell top, glazed side panels and small fretted frieze panels, 15*in. high*

*** Jasper Taylor was a member of the Clockmakers' Company in 1694.

321 A Wall Clock with a small brass dial, 3*in. wide, by Delander of London,* in an ebonised case, 15*in. high*

322 A Cromwellian Lantern Clock in a brass case, with a pierced basket top, *by Robert Trippitt of London,* with pendulum, and a bracket support 2

*** Robert Trippett was a member of the Clockmakers' Company in 1700.

323 An 18th Century Bracket Clock with a brass arched dial, with minute hand, *by Justin Vulliamy,* in an ebonised case with an inverted bell top and fretted grilles to sides, 13*in. high*

*** Justin Vulliamy carried on business in Pall Mall in partnership with Benjamin Gray, 1730-1775.

324 A late 18th Century Mantel Clock in a mahogany and satinwood inlaid case, dome-shaped and decorated with a shell, 10*in. high*

325 An 18th Century Tall-case Musical Clock with a brass dial, silvered chapter ring, two indicators, date aperture and an arched surmount showing phases of the moon, striking and chiming movement and playing twelve tunes, *by Andrew Prime of London,* in a lacquered case with an arched and ball turned surmount, the waist and base decorated with painted panels of scriptural subjects, *7ft. 10in. high*

326 A William and Mary Tall-case Clock with a striking movement, square brass dial with cherub-head spandrels and date aperture, *by A. Brown of Edinburgh,* in a seaweed marquetry case decorated with arabesques and figures, the waist with a pendulum glass, on a square base, *6ft. 7in. high*

*** Andrew Brown was made a Freeman of the Incorporation of Hammermen in 1675, he died in 1712.

327 A late 17th Century Tall-case Clock with a striking movement and square brass dial with cherub-head spandrels, minute hand and date aperture and engraved "*Thomas Tompion, London, fecit*", in a walnut and marquetry case, the square-shaped hood with a moulded cornice, fretted frieze and twisted columns to sides, the waist decorated with foliage and vases on an ebonised ground is fitted with a pendulum glass, the square base has a bracket plinth, *7ft. 9in. high*

*** Tompion was an Associate Brother of the Clockmakers' Company in 1671 and Master in 1704. He died in 1713 and was buried in Westminster Abbey.

328 A fine 17th Century Tall-case Clock with a striking movement, the *10in.* brass dial with cherub-head spandrels, a pierced chapter ring and minute dial, *by Jonathan Lowndes, Londini,* in a walnut case with a plain square moulded hood, the waist decorated with shaped panels of marquetry and fitted with a pendulum glass, on a square base, *6ft. 10in. high*

*** Jonathan Lowndes, a celebrated maker, was a member of the Clockmakers' Company in 1680.

329 A late 17th Century Tall-case Clock with a striking movement, the *9½in.* brass dial with cherub-head spandrels and silvered chapter ring, engraved "*Joseph Knibb, Londini, fecit*", in a walnut and marquetry case with a plain square hood with twisted columns to sides, the waist veneered with oyster shells and decorated with shaped panels of floral marquetry, with a pendulum glass inset, on a square base with bun feet, *6ft. 7in. high*

*** Joseph Knibb was a member of the Clockmakers' Company in 1670, and was a very celebrated maker.

MIRRORS

330 An early 19th Century Shaving Mirror with spindle supports, on a vase turned stem and circular base ; and a miniature dome-shaped swing Mirror on spindle supports 2

331 An upright Wall Mirror in a satinwood frame, with a shaped pediment and chequer inlaid border, 3*ft.* 6*in. high by* 22*in. wide* ; an upright Mirror in Queen Anne style, in a moulded walnut frame, 36*in. high by* 16*in. wide* ; and an upright Mirror in George I style, with a shaped and pierced pediment and base, 37*in. high by* 18*in. wide* 3

332 A William and Mary Wall Mirror in a walnut cushion-shaped frame, decorated with floral scrolls in marquetry, 25*in. high by* 22*in. wide*

333 An upright Wall Mirror in Chippendale style, carved and giltwood frame with a bird and acanthus scroll pediment and foliated border and base, 32*in. high by* 21*in. wide* ; and another Mirror in a shaped carved giltwood frame, the plate overlaid by a festoon of husks, 27*in. high by* 16*in. wide* 2

334 A pair of upright Wall Mirrors in carved giltwood frames, surmounted by baskets of fruit with foliated borders and acanthus scrolled bases, 2*ft.* 6*in. high by* 16*in. wide* 2

335 A late 18th Century Convex Mirror in a moulded gilt frame with reeded and ebonised inner border, carved gilt eagle pediment and foliated base, 3*ft.* 4*in. by* 22*in.* ; and another in a ball gilt frame, with phœnix surmount and moulded base, 4*ft. by* 2*ft.* 2

336 An upright Wall Mirror in Queen Anne style, in a shaped moulded black and gold lacquer frame, 3*ft.* 5*in. high by* 22*in. wide*

OAK FURNITURE

337 An early English oak Coffret with rising lid, fitted with a drawer in the base, on bracket feet, 20*in. wide by* 14*in. high* ; and a Lace Box in oak, fitted with a drawer inlaid with a panel of marquetry, on moulded base, 2*ft.* 1*in. wide* 2

338 A late Jacobean Side Table in oak, fitted with a drawer, on twisted and squared supports with stretcher rails, 29*in. wide* ; and a similar Table, fitted with a drawer, on reel turned supports and plain stretcher rails, 2*ft.* 10*in. wide* 2

339 A Jacobean oak Table of oval shape, with two flaps, on a turned gate frame, 2*ft.* 5*in. wide, extending to* 3*ft.*

340 An early 18th Century Mule Chest in oak with walnut banding, the front with four dome-shaped panels bordered with narrow chequer pattern inlay, fitted with two short and one long drawers below, 5*ft. wide by* 3*ft.* 1*in. high*

341 A 17th Century Cabinet-base in oak, fitted with a cupboard door panelled with mouldings and with a central marquetry ornament, the pilasters are carved and decorated with split ornaments, supported on bun feet ; and an early English oak Form with a front rail carved with lunettes, on turned legs united by plain stretchers, 2*ft.* 6*in. wide* 2

342 An early 18th Century oak Cradle on rockers, with a plain moulded canopy and decorated with turned finials

343 An early 17th Century oak Joint Stool on turned supports, united by stretchers, the frieze with conventional carving, 22*in. high* ; and another Joint Stool on cylindrical supports, 22*in. high* 2

344 An early English oak Joint Stool, the supports carved with jewel flutes in Elizabethan style, 20*in. high* ; another with the frieze carved with lunettes, 13*in. high* ; and an early English oak Form with a moulded frieze rail, on turned supports united by stretchers 3

345 An early English oak Settle, the high back with a crest rail carved with lunettes and four panels with diamond carving, the box seat is faced with carved fluting and diamond patterns and the rails are inlaid with chequer designs, fitted with a loose squab covered in Kazac work, 6*ft. wide*

346 An early 17th Century oak Court Cupboard with a plain moulded frieze, supported by two plain turned pillars, the recessed upper part is fitted with three carved panels and two cupboard doors with similar carving, the rails moulded and with conventional guilloche carving, the lower part with a pair of wide doors, each of which has quadruple panels carved with conventional roundels and foliage, 5*ft.* 6*in. wide by* 5*ft.* 4*in. high*

347 A Stuart oak Chest of one deep and three shallow drawers, the fronts decorated with geometrical mouldings with a moulded plinth, and the top with a moulded and framed edge, 3*ft.* 2*in. wide by* 2*ft.* 9*in. high*

348 Another Stuart Chest, the top with a plain moulded edge, fitted with one deep and three shallow drawers, on square suports, 3*ft.* 2*in. wide by* 3*ft. high*

349 A Charles II Elbow Chair on an oak frame, with barley-twist stretcher rails and supports, the panel back, elbows and stuffed seat upholstered in fringed rose velvet ; a late 17th Century Chair in fruitwood, the back with plain uprights and leaf carved terminals, the splat carved with escutcheon and foliage, the front rails with similar carving and the wood seat on square supports ; and a loose Cushion covered brocatelle 3

350 An early English Chair of Derbyshire type, the back with arcaded piercings, turned spindle rails and plain uprights with scrolled terminals, the framed wood seat supported on turned and moulded legs with plain stretcher rails; and a Child's Chair in ash, with spindle rail back and rush seat 2

351 A Low Stool with stuffed seat and shaped apron, covered in Genoa velvet, with arched and moulded stretchers and moulded supports with Spanish feet

352 A WILLIAM AND MARY ELBOW CHAIR, the high back with pierced and carved cresting, a shaped cane panel to back in a pierced, carved and moulded border with plain turned uprights, moulded elbow supports terminating in scrolls, the cane seat is supported by "C" scrolled legs and the front stretcher rail is dome-shaped and pierced and carved

353 An early 18th Century Elbow Chair, the shaped cane panel back with moulded cresting and rails, moulded elbow supports terminating in scrolls and the cane seat supported by slightly scrolled and moulded legs united by turned stretchers; and a Stuart High-back Chair with pierced and carved cresting, the narrow caned panel back in a carved border with turned uprights 2

354 AN ELIZABETHAN FOUR-POSTER BEDSTEAD in oak, with a plain panelled canopy and a carved cornice supported by heavy bulbous posts, carved with jewel flutings and foliage, the back has a carved cornice and two recessed panels carved with roseaces and foliage, the stiles carved in conventional manner, the cushion frieze with lunettes, *5ft. wide by 6ft. 3in. high*

355 An early English oak Bedstead with a low panelled back and carved stiles, the foot with moulded and spindle rails, *3ft. 6in. wide*

356 An early English oak Refectory Table with a plain top and frieze, on four turned and square supports united by plain stretcher rails, *8ft. 6in. long by 2ft. 8in. wide*

MAHOGANY AND OTHER FURNITURE

357 A pair of Sheraton Knife Boxes in mahogany banded with rosewood, with fitted interiors, *9in. wide by 14in. high* 2

358 A Hepplewhite Knife Box in satinwood banded with rosewood, the shaped lid inlaid with a shell, and the interior fitted, *9½in. wide by 15in. high*; and an early 19th Century Table Bookstand in rosewood, with spindle galleries, fitted two drawers, *16in. wide* 2

359 A Hanging Corner Cupboard in mahogany with a dentil cornice, velvet lined and enclosed by an astragal glazed door, *22in. wide by 3ft. 4in. high*

360 An Upright Writing Desk in mahogany, the leather-lined fall front enclosing fittings and with scrolled end supports, 22*in. wide*

361 A LATE 18TH CENTURY ANGLE-SHAPED UPRIGHT ESCRITOIRE in mahogany, with a dentil cornice and moulded pilasters, the upper part fitted with small drawers, a central cupboard and pigeonholes is enclosed by an upright baize-lined fall front, the front decorated with astragal mouldings and carving, the lower part is fitted with drawers and recess and enclosed by a pair of astragal moulded panelled doors *en suite*, 2*ft.* 6*in. wide by* 5*ft. high*

362 A late 18th Century Corner Cabinet in satinwood, banded and inlaid with mahogany, the upper part fitted with shelves is enclosed by a geometrical astragal glazed door and the base is enclosed by a door inlaid with a circular panel, 2*ft.* 1*in. wide by* 5*ft.* 19*in. high*

363 A late 18th Century mahogany Show Table with a glazed rising top and centre fitted with small drawer, on four square supports united by a platform, 10*in. square by* 2*ft.* 7*in. high*

364 A late 18th Century mahogany Washstand with a split top to enclose fittings, a shelf with a drawer and a platform under, on four square supports, 14*in. wide by* 2*ft.* 9*in. high*

365 An early 19th Century square Whatnot in mahogany, with four stages, turned supports and a drawer in the base, 18*in. wide by* 4*ft.* 6*in. high*; and a similar Whatnot in rosewood, with cylindrical supports, 18*in. wide by* 4*ft. high* 2

366 A Chippendale Lampstand in mahogany, the tray top with an escalloped moulded border, supported on a shaped and moulded column with a plain club tripod, 2*ft.* 11*in. high*; and an Urn Table in Chippendale style, in mahogany, with a fretted gallery and brackets and fitted with a slide, supported on moulded legs and toes, united by a cross stretcher, 11*in. square* 2

367 An early 19th Century Work Table in mahogany, fitted with two flaps and two frieze drawers, on a turned column with four scrolled supports, terminating in brass claw castors, 2*ft.* 6*in. long by* 1*ft.* 6*in. wide*

368 A Bedside Table in mahogany, with a gallery top and recess, fitted with a drawer, supported on four cabriole club legs, 18*in. wide by* 2*ft. high*

369 An inlaid mahogany Bedside Cupboard enclosed by a door, on square supports, 19*in. wide*; and a Sutherland Table in mahogany with satinwood banding, on fretted end supports united by a platform, 29*in. wide* 2

370 A late 18th Century Washstand in mahogany, the split top enclosing a compartment for fittings, with two cupboards and two dummy drawers below, on four square supports, 14*in. wide by* 2*ft.* 9*in. high*; and two 18th Century folding Towel Rails in mahogany 3

371 A Hanging mahogany Wall Bracket in Chippendale style, with fretted panels to sides and fitted with three shelves, 18*in. wide*; and an early 19th Century oval Tray in mahogany, with the sloping edge inlaid with a brass line, 21*in. wide* 2

372 A late 18th Century Dressing Table in mahogany, the top banded with satinwood and inlaid with a fan fluted central patera, the shaped frieze is fitted with a drawer, on four tapering supports inlaid with husks, 3*ft. wide*; and a Hepplewhite Occasional Table in mahogany and satinwood, the top painted and decorated with sheaves tied with a lover's knot, the frieze with similar decoration, supported on four scrolled legs, 18*in. wide by* 29*in. high* 2

373 A 19th Century Whatnot of three tiers, in mahogany, with pierced cross rails to sides, on square supports with brackets, 19*in. wide by* 3*ft.* 4*in. high*; and an early 19th Century mahogany Lamp Table, supported on a turned pillar with scrolled tripod, 2*ft.* 4*in. high* 2

374 An 18th Century Card Table in mahogany, the folding top baize-lined and the frieze carved with blind frets, supported on four moulded legs (the fly leg fixed), 2*ft.* 7*in. wide*

375 A Chippendale Coffee Table in mahogany, with a shaped and escalloped border, supported on a vase turned pillar and tripod carved on the knees with acanthus foliage, 23*in. diam. by* 26*in. high*

376 A Hepplewhite Cheval Mirror in a mahogany frame, with cylindrical uprights and turned finials, on scrolled end supports with brass caps and castors, 27*in. wide by* 4*ft.* 3*in. high*

377 A pair of 18th Century Hanging Corner Cupboards with bow fronts, each enclosed by a pair of doors lacquered and decorated in chinoiserie, 23*in. wide by* 3*ft.* 1*in. high* 2

378 A Chippendale Bird Cage in mahogany, with a pagoda-shaped top and spindles at the corners, 10*in. square*; and an early 19th Century Corner Cupboard in black lacquer, with a straight front and a shelf pediment enclosed by a door, decorated with an exotic bird and foliage in raised lacquer, 21*in. wide by* 3*ft.* 6*in. high* 2

379 A late 18th Century Tallboy in mahogany, with a carved dentil cornice, the upper part fitted with two short and three long drawers and the base with three long drawers, on bracket supports, 3*ft.* 2*in. wide by* 6*ft.* 2*in. high*

380 A SHERATON CABINET in mahogany, with a shaped cornice, inlaid with pateræ, the centre fitted with a pair of astragal glazed trellis doors the fall front panelled with astragal mouldings and a cupboard in the base, enclosed by a pair of doors with similar astragal mouldings, the narrow sides are fitted with shelves, each enclosed by astragal trellis doors, with moulded pilasters, on a shaped plinth, 4*ft. wide by* 7*ft.* 6*in. high*

381 An 18th Century Chest in walnut, the lid and front panel inlaid with armorials, mounted on a stand with a shaped apron, supported on four boldly scrolled cabriole legs, 3*ft.* 7*in. wide by* 2*ft.* 9*in. high*

382 A "Hogarth" Table in mahogany of semi-circular shape, with a folding top enclosing a well and supported on four cylindrical legs with claw and ball feet, 2*ft.* 4*in. diam.*

383 A SATINWOOD CHINA CABINET, painted and decorated with floral motifs, husks and honeysuckle pateræ, the upper part is bow-shaped, lined with velvet and fitted with three shelves, enclosed by a glazed door and two bowed glazed panels to the sides, mounted on tapering supports united by a shaped platform, 2*ft.* 11*in. wide by* 6*ft. high*

384 A Spanish leather Screen of four folds, decorated in Queen Anne style with exotic birds and foliage in colours, on a matted gilt ground, *panels* 22*in. wide by* 7*ft. high*

385 A Chippendale Settee on a mahogany frame, the shaped and sloping back with a carved and moulded rail, with scrolled and acanthus carved elbow supports, the stuffed seat and back upholstered in blue rep, supported on two front cabriole claw and ball legs, carved with acanthus foliage on the knees and plain legs at the back, 4*ft.* 6*in. wide*

386 An 18th Century Window Seat, the stuffed scroll ends and seat upholstered in striped moiré silk, supported on four moulded mahogany legs united by plain strecther rails, 3*ft.* 8*in. wide*

387 A Hepplewhite Child's Chair in mahogany, with a crested rail and pierced vase splat, a loose seat with plain tapering supports and stretcher rails, mounted on a table stand with tapering supports and stretchers ; and an early 18th Century lacquered Chair with scrolled uprights and a centre splat decorated with floral and bird motifs, the loose seat in damask, on four scrolled and moulded supports 2

388 A Queen Anne walnut Stool of oval shape, with a loose seat upholstered in brocade, supported on four cabriole claw and ball legs carved on the knees with shells

389 An early 19th Century Elbow Chair, lacquered in black and gold, supported on turned and fluted legs, the loose seat covered in velvet ; and a miniature Queen Anne Chair, upholstered in damask with a shaped and stuffed back and seat, supported on four walnut cabriole legs 2

390 A 19th Century mahogany Stool, upholstered in woolwork on four mahogany cylindrical supports ; a Regency square Footstool on a black and gilt scrolled frame, upholstered in Genoa velvet ; and a small oval Footstool in a moulded gilt frame, on turned feet, upholstered in silkwork 3

391 A Chippendale Wing Armchair, upholstered and covered in green tapestry, on four mahogany moulded supports united by plain stretcher rails

392 A modern Wing Armchair, upholstered in beige damask, supported on tapering legs ; and a similar Chair, upholstered in green rep, supported on scrolled legs 2

393 A pair of 18th Century Dining Tables in mahogany, each with two flaps, supported on four carved cabriole claw and ball legs, 3*ft.* 10*in. wide, extending to* 10*ft.*

394 An 18th Century Chest in mahogany, inlaid with satinwood bandings and lines, the top with a moulded edge and chamfered corners, fitted in the straight front with two short and three long drawers, 2*ft.* 10*in. by* 2*ft.* 10*in. high*

395 A Chippendale mahogany serpentine Chest, the front fitted with four long drawers, fluted pilasters and carved lion claw feet, 3*ft.* 3*in. wide by* 2*ft.* 10*in. high*

396 A William and Mary Chest in walnut, the top with oyster veneer, inlaid with geometrical bandings, the straight front fitted with two short and three long drawers with similar veneers and bandings, 3*ft.* 2*in. wide by* 2*ft.* 9*in. high*

397 A Sheraton mahogany Sideboard, banded and inlaid with satinwood, fitted with a central frieze drawer flanked by a cellarette cupboard and a deep drawer, supported on turned and fluted legs, 5*ft.* 1*in. wide by* 3*ft. high*

398 A Sheraton satinwood Secretaire Cabinet, the upper part with a scrolled swan-neck pediment and a tasselled inlaid frieze, the interior fitted with shelves and lined with figured velvet, enclosed by a pair of thirteen-plate astragal glazed doors, the lower part banded with rosewood has a deep secretaire drawer with leather-lined fall front and pigeonholes and small drawers and is panelled with veneers and lines, three long drawers below with similar panelling, on bracket supports, 3*ft.* 6*in. wide by* 8*ft. high*

399 A late 18th Century Spinet *by Georgius Fredericus Schoene,* in a mahogany case with inlaid borders, the front decorated with pateræ and inset with a circular green Wedgwood plaque, supported on four fluted tapering legs united by a shaped platform, 6*ft.* 4*in. wide*

400 A Sheraton mahogany Secretaire Cabinet, inlaid with satinwood, the upper part with a moulded cornice and the frieze inlaid with cubes, fitted with shelves enclosed by a pair of Gothic astragal doors,

surmounted by carved and gilt Prince of Wales' feathers, the base has a deep secretaire drawer enclosing a cupboard, small drawers and pigeonholes, decorated with gilt fretted brackets; the front with oval inlaid panels of mahogany on a satinwood ground, the cupboard below fitted for shelves is enclosed by a pair of doors inlaid with circular panels of mahogany on a satinwood ground, supported on a bracket plinth, *3ft. 10in. wide by 7ft. 6in. high*

401 A William and Mary oblong Table in walnut, on a turned and squared frame with double gate supports for the folding top, *2ft. 5in. wide by 2ft. 4in. high*

402 A late 18th Century Sofa Table in mahogany banded with satinwood and rosewood, with two shaped flaps and two frieze drawers, on moulded and scrolled end supports terminating in brass claws and castors united by a twisted stretcher rail, *extending to 5ft. 6in., 2ft. 4in. high*

403 An 18th Century Enclosed Dressing Table in mahogany, banded and inlaid with satinwood, the split top encloses an easel mirror and usual fittings, the front is fitted with a dummy drawer and a deep drawer below, supported on four square tapering legs, *2ft. wide by 2ft. 9in. high*

404 An Adam mahogany Chest, the top with a plain moulded edge and canted corners, the straight front with two drawers with moulded and carved pilasters and a shaped apron, decorated with small porcelain plaques, supported on four tapered and fluted legs, *25in. wide by 2ft. 7in. high*

405 A LATE 18TH CENTURY WRITING DESK in amboyna wood, with rosewood banding, the caddy-shaped top fitted with a drawer, a cylinder front encloses pigeonholes, small drawers, pen trays and a leather-lined rising desk slope which slides to enclose a well, the front is fitted with a dummy drawer and one long drawer below, supported on four tapering legs gartered with satinwood, *33in. wide by 3ft. 7in. high*

406 A SHERATON SATINWOOD BONHEUR DU JOUR, the gallery top with a shelf, painted and decorated with a musical trophy, fitted with a central recess flanked by two small cupboards (one with three small drawers), enclosed by doors decorated with oval panels painted with amorini, the velvet-lined folding writing table top is painted with a

musical trophy and conventional scrolls and the frieze drawer with floral painting, on four tapering supports decorated with husks united by a shaped platform decorated with an urn and scrolls, 2*ft.* 4*in. wide by* 4*ft. high*

407 An 18th Century Continental Table of semi-circular form, in tulipwood and marquetry, the folding top inlaid with a large central shell on a diaper ground, the frieze fitted with two shaped drawers, has a pierced apron, supported on four inlaid tapering legs, 2*ft.* 7*in. wide by* 2*ft.* 6*in. high*

408 An 18th Century Pembroke Table in satinwood, banded and inlaid with lines, fitted with two "D" shaped flaps and a frieze drawer and supported on four tapering legs, 2*ft.* 7*in. wide by* 2*ft.* 4*in. high*

409 A Hepplewhite Card Table in satinwood, the folding top with canted corners inlaid with a fan fluted panel and bordered with rosewood, the frieze inlaid with shell and fan pateræ, supported on four tapering and gartered legs, 3*ft. wide by* 2*ft.* 5*in. high*

410 An 18th Century Card Table in satinwood, the semi-circular folding top painted and decorated with a floral border, supported on four tapering and gartered legs, 3*ft. wide by* 2*ft.* 4*in. high*

411 A late 18th Century Card Table in satinwood, with a "D" shaped folding top, painted and decorated with a wide floral border and lined with baize, on four cylindrical supports, 3*ft. wide by* 2*ft.* 5*in. high*

412 An 18th Century satinwood Work Table, the top banded with rosewood and inlaid with a large fan fluted patera, the frieze fitted with a drawer which forms a work box, covered in pleated silk, on four square tapering supports, 21*in. wide by* 2*ft.* 4*in. high*

413 A late 18th Century Work and Games Table in satinwood, the oblong revolving top with a rosewood border is lined with velvet, the frieze is fitted with a drawer with compartments for threads, etc. and there is a sliding work box below covered with silk, supported on four square tapering legs and toes, 21*in. wide by* 2*ft.* 6*in. high*

414 A Hepplewhite Urn Table in satinwood banded with rosewood, the top with a waved gallery is inlaid with a floral motif, supported on four slender tapering legs united by a scrolled stretcher, 11*in. square by* 2*ft.* 4*in. high* ; and an early 19th Century Book Tray in mahogany, inlaid with brass lines, supported on pierced and scrolled ends united by a tretcher, 15*in. by* 6*in. by* 2*ft.* 2*in. high* 2

415 A Hepplewhite Occasional Table in mahogany, the oval box top has a rising lid with central inlaid pateræ, on four square tapering supports united by a cross stretcher, 16*in. diam. by* 2*ft.* 4*in. high* ; and a Hepplewhite Urn Table in mahogany, of square serpentine form, inlaid with lines, the frieze fitted with a slide and supported on four slender tapering legs, 9½*in. square by* 2*ft.* 3*in. high* 2

416 A SHERATON WORK COMPANION IN SATINWOOD, in two parts, the upper part with a gallery top and swing handle, is fitted with two small and one long drawer, and mounted on a table base fitted with a frieze drawer, supported on four slightly scrolled tapering legs united by a platform, 15½*in. wide by* 3*ft.* 7*in. high*

417 A SHERATON CABINET IN SATINWOOD, in two parts, the upper part with a gallery top, inlaid with a patera, scrolls and festoons is banded with rosewood, has a fixed handle and is fitted with ten shallow trays enclosed by a door, decorated with festoons and patera, mounted on a stand with inlaid tapering legs, united by a cross stretcher, decorated with a central patera, 13*in. wide by* 3*ft.* 8*in. high*

418 A late 18th Century Occasional Table of octagonal shape, veneered in mahogany, the top banded with rosewood has a brass moulding at the edge and inlaid corners and the frieze is fitted with a drawer, supported on four slightly scrolled tapering legs united by a cross stretcher, 19*in. wide by* 2*ft.* 4*in. high*

419 A Sheraton painted satinwood Polescreen with a cylindrical and vase turned pillar support on a triform base, with an oval panel of silkwork, another Sheraton Polescreen in satinwood with a plain cylindrical support, with a shield-shaped panel ; and a late 18th Century Polescreen in mahogany 3

420 A pair of Sheraton Firescreens in tulipwood with rosewood bandings and panels, fitted with shaped adjustable shelves and with scrolled supports, 16½*in. wide by* 2*ft.* 10*in. high* 2

421 A Sheraton Love Seat in satinwood, the back with pierced panels, painted and decorated with amorini and floral subjects *en grisaille* and in colours surrounding a cane panel, with turned elbow supports, on four decorated tapering legs with toes, *2ft. 9in. wide*

422 A Sheraton satinwood painted Elbow Chair, with triple splat and shaped elbows, the cane seat supported on cylindrical turned legs; and another Elbow Chair with a shaped cresting, lattice pierced splats and scrolled elbow supports, the upholstered seat on four tapering legs with moulded toes 2

423 A Hepplewhite mahogany Settee, the back with a waved cresting and scrolled elbows, upholstered in damask, the serpentine shaped seat supported on scrolled and moulded legs, carved on the knees, *5ft. wide*

424 A pair of William and Mary Chairs with rectangular stuffed backs and seats, upholstered in rose velvet, mounted on cup turned and cylindrical supports with scrolled and moulded stretcher rails ornamented with central turned finials 2

425 A SET OF SIX HEPPLEWHITE CHAIRS in mahogany, with moulded uprights and bowed crestings, the vase-shaped splats carved wheat-ears and leafage, and the outer splats with square pateræ, loose seats in damask, supported on square legs united by stretchers 6

426 Four 18th Century Chairs in mahogany, with pierced ladder rail backs and bowed crestings, the loose seats supported on square legs united by plain stretchers 4

427 A pair of 18th Century Chairs in mahogany, in the style of Mainwaring, the slightly scrolled square-shaped backs with moulded rails and triple pierced splats, wide seats upholstered in hair cloth, supported on moulded legs united by plain stretchers 2

428 A pair of 18th Century Chippendale Chairs in mahogany, with scrolled and moulded crestings, the looped and pierced splats carved with acanthus foliage, loose seats supported on plain moulded square legs united by stretchers 2

429 A Chippendale mahogany Elbow Chair with a carved and moulded cresting, looped and pierced splat and scrolled elbow supports, the wide loose seat upholstered in brocatelle, on plain square legs; and

a Chippendale Chair in mahogany with a bowed cresting, carved with acanthus foliage and flower-heads, the pierced splat with similar carving 2

430 An 18th Century mahogany Elbow Chair with moulded rails and slightly bowed cresting, the loose seat supported on tapering legs ; and a Chippendale mahogany Chair with bowed cresting, the splat with Gothic piercing, the seat upholstered in brass nailed leather, supported on four square legs 2

431 An 18th Century Derbyshire Elbow Chair in mahogany, with a pierced cresting and spindle rails to back and moulded elbow supports, on moulded legs united by stretchers ; and two Hepplewhite Single Chairs in mahogany, with plain moulded rails and triple splat backs, the central splats carved with husks, the stuffed seats supported on tapering legs with toes 3

432 A Hepplewhite mahogany Elbow Chair with a shield-shaped back and pierced splat, carved with wheat-ears and husks, supported on moulded tapering legs ; and an 18th Century Elbow Chair in mahogany, the shield-shaped back carved with honeysuckle and scrolls, on reeded and moulded tapering legs 2

433 An 18th Century mahogany Elbow Chair with moulded rails and scrolled elbow supports, the panelled back and seat upholstered in tapestry, on moulded square legs ; and another similar Chair on nulled and fluted legs, decorated with pateræ 2

434 A Hepplewhite Elbow Chair with bowed cresting and pierced rail splats, decorated with pateræ, the stuffed seat on square tapering legs ; another with the splats carved wheat-ears and husks and central oval patera ; and a similar Single Chair on square moulded legs and stretchers 3

435 An early 18th Century Library Chair with rectangular back and seat, upholstered in hair cloth, supported on two mahogany front legs carved on the knees with acanthus foliage and scrolls and terminating in scrolled feet

436 A William and Mary Armchair on a beechwood frame, the high crested back, scrolled arms and seat upholstered in Genoa velvet, supported on bell turned front legs with Spanish feet ; and two loose Cushions *en suite* 3

437 An early 18th Century Winged Grandfather's Chair, upholstered in tapestry, on walnut cabriole legs with spade feet

438 A High-back Chair of rounded form, upholstered in tapestry, supported on walnut cabriole club legs

439 A Grandfather's Winged Armchair, upholstered in ribbed velvet, supported on cabriole club legs fitted with castors

440 A Grandfather's Winged Armchair, upholstered in ribbed velvet, supported on moulded and grooved mahogany legs united by stretchers

441 An Adam steel Kerb of serpentine form, 5*ft. wide*; and an Adam steel Fender with bowed front, 3*ft.* 9*in. wide* 2

442 A Georgian mahogany Hanging Bookshelf; and two others 3

END OF SALE

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SALE OF

THE RADFORD COLLECTIONS

3rd November, 1943

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d
1	Bacher	6	10	0	35	Manheim	6	0	0
2	Lee, F. J.	11	10	0	36	Davis, Cecil ..	9	10	0
3	Claisen	5	10	0	37	Fairfax	48	0	0
4	Sharp	7	10	0	38	Pawsey	50	0	0
5	Carnegie	8	0	0	39	Delomosne.. ..	44	0	0
6	Prentis	10	0	0	40	Bacher	16	10	0
7	Filkins	8	0	0	41	Turner	8	0	0
8	Prentis	7	10	0	42	Turner	22	0	0
9	Noon	5	10	0	43	Turner	32	0	0
10	Filkins	7	10	0	44	Manheim	13	0	0
11	Crow	5	10	0	45	Heaton	28	0	0
12	Delomosne.. ..	7	10	0	46	Manheim	44	0	0
13	Davis, Cecil ..	4	0	0	47	Manheim	6	0	0
14	Newton	11	0	0	48	Kennedy	6	10	0
15	Tilley	7	10	0	49	Radford, M. ..	1	10	0
16	Manheim	11	0	0	50	Radford, B. N..	5	10	0
17	Newton	7	0	0	51	Fannin	5	10	0
18	Stearn	4	10	0	52	Radford, M. ..	9	0	0
19	Turner	12	0	0	53	Sapirstein	5	0	0
20	Carnegie	8	10	0	54	Court	48	0	0
21	Noon	14	0	0	55	Ashby..	16	0	0
22	Noon	8	0	0	56	Turner	16	0	0
23	Davis, Cecil ..	12	10	0	57	Davis, Cecil ..	14	0	0
24	Kennedy	4	0	0	58	Crow	7	10	0
25	Fowler	4	10	0	59	Filkins	12	0	0
26	Kennedy	5	10	0	60	Archer	10	10	0
27	Delomosne.. ..	9	10	0	61	Osgood	7	10	0
28	Crow	12	10	0	62	Phillips, G. ..	5	10	0
29	Crow	7	10	0	63	Davis, Cecil ..	25	0	0
30	Manheim	6	0	0	64	Elliot	6	0	0
31	Manheim	6	10	0	65	Delomosne.. ..	14	10	0
32	Davis, H.	13	10	0	66	Gadbury	32	0	0
33	Noon	15	10	0	67	Evill	68	0	0
34	Sapirstein	13	0	0	68	Crow	9	10	0

LOT		£	s.	d.
69	Davis, Cecil	21	0	0
70	Evill	105	0	0
71	Kingston	34	0	0
72	Ansley	52	0	0
73	Boswell & Ward	25	0	0
74	Sowter	38	0	0
75	Hotblack	27	0	0
76	Hill, Mrs.	106	0	0
77	Filkins	35	0	0
78	Filkins	100	0	0
79	Luff	88	0	0
80	Filkins	48	0	0
81	Filkins	400	0	0
82	Lee, F.J	5	10	0
83	Manheim	33	0	0
84	Tilley	25	0	0
85	Calvocoressi	13	0	0
86	Manheim	18	0	0
87	Davis, H.	26	0	0
88	Manheim	35	0	0
89	Blairman	56	0	0
90	Manheim	49	0	0
91	Calvocoressi	52	0	0
92	Filkins	64	0	0
93	Filkins	165	0	0
94	Calvocoressi	20	0	0
95	Davis, Cecil	30	0	0
96	Bourke	22	0	0
97	Filkins	19	0	0
98	Delomosne	34	0	0
99	Davis, Cecil	62	0	0
100	Filkins	56	0	0
101	Boswell & Ward	44	0	0
102	Delomosne	66	0	0
103	Manheim	54	0	0
104	Kingston	76	0	0
105	Filkins	140	0	0
106	Davis, Cecil	25	0	0
107	Filkins	110	0	0
108	Filkins	21	0	0
109	Davis, Cecil	26	0	0
110	Davis, Cecil	70	0	0
111	Francois	68	0	0
112	Filkins	74	0	0
113	Calvocoressi	38	0	0
114	Filkens	390	0	0
115	Calvocoressi	155	0	0
116	Amor	250	0	0
117	Treherne	140	0	0
118	Manheim	8	10	0
119	Davis, H.	13	0	0
120	Delomosne	36	0	0
121	Medinger	14	0	0
122	Vandekar, E.	12	0	0
123	Boswell & Ward	80	0	0
124	Manheim	19	0	0
125	Manheim	8	0	0
126	Sowter	12	0	0
127	Dew	30	0	0
128	Elliott	16	10	0
129	Cavendish	26	0	0
130	Manheim	37	0	0
131	Delomosne	28	0	0
132	Facciotti	28	0	0
133	Stair	27	0	0
134	Davis, Cecil	9	10	0
135	Manheim	22	0	0
136	Filkins	46	0	0
137	Calvocoressi	34	0	0
138	Francois	42	0	0
139	Calvocoressi	15	10	0
140	Dixon	7	10	0
141	Wickes	5	10	0
142	Baker	14	10	0
143	Levey	14	10	0
144	Stair	10	0	0
145	Medinger	32	0	0
	First Day's Sale	£5,199	0	0

THE RADFORD COLLECTIONS 4th NOVEMBER, 1943

SECOND DAY'S SALE

LOT		£	s.	d.
146	Crow	10	10	0
147	Morrish	9	0	0
148	Mosenthal	15	10	0
149	Davis, H.	6	10	0
150	Crow	7	0	0
151	Evill	10	10	0
152	Amor	20	0	0
153	Peel, Hon. G.	52	0	0
154	Davis, H.	11	10	0
155	Ansley	27	0	0
156	Crow	17	0	0
157	Crow	17	10	0
158	Davis, Cecil	27	0	0
159	Cook	8	0	0
160	Crow	7	0	0
161	Davis, H.	23	10	0
162	Crow	11	0	0
163	Manheim	18	10	0
164	Manheim	9	10	0
165	Davis, Cecil	15	0	0
166	Delomosne	12	0	0
167	Kingston	38	0	0
168	Boswell & Ward	30	0	0
169	Filkins	82	0	0
170	Francois	22	0	0
171	Lyons	9	0	0
172	Davis, H.	16	0	0
173	Davis, H.	33	0	0
174	Sellick	80	0	0
175	Francois	120	0	0
176	Delomosne	44	0	0
177	Hill, Major	18	0	0
178	Fitzwilliam Museum	44	0	0
179	Delomosne	31	0	0
180	Lyons	14	0	0
181	Archer	24	0	0
182	Crow	10	0	0
183	Archer	23	0	0
184	Lyons	17	10	0
185	Davis, Cecil	18	0	0
186	Davis, Cecil	10	0	0
187	Dale	450	0	0
188	Filkins	68	0	0
189	Sellick	60	0	0
190	Filkins	96	0	0
191	Filkins	220	0	0
192	Wippell	9	0	0
193	Wippell	9	0	0
194	Wippell	7	0	0
195	Sapirstein	6	10	0
196	Sapirstein	18	10	0
197	Newton	4	10	0
198	Lyons	5	0	0
199	Hayward	13	10	0
200	Kelly	2	15	0
201	Hurst, F.	8	10	0
202	Crow	3	10	0
203	Davis, Cecil	5	10	0
204	Einstein	6	10	0
205	Lambert	8	0	0
206	Sapirstein	2	0	0
207	Schumann	2	5	0
208	Sapirstein	4	0	0
209	Fenton	2	0	0
210	Sapirstein	2	0	0
211	Nyburg	23	0	0
212	Davis, Cecil	17	0	0
213	Nyburg	13	0	0
214	Murdoch	27	0	0
215	Sellick	2	10	0
216	Davis, H.	32	0	0
217	Lested	4	0	0
218	Davis, H.	11	10	0
219	Sapirstein	6	10	0
220	Davis, H.	9	0	0
221	Heal	10	10	0
222	Hurst	7	0	0

LOT		£	s.	d.
223	Wilkinson, Sir N.	19	10	0
224	Mendelsohn ..	5	10	0
225	Hurst, F.	7	0	0
226	Hurst, F.	8	10	0
227	Delomosne ..	6	0	0
228	Murdoch	70	0	0
229	Hurst	10	0	0
230	Nyburg	19	10	0
231	Radford, M. ..	15	0	0
232	Sapirstein	6	10	0
233	Murdoch	10	0	0
234	Murdoch	17	10	0
235	Lambert	19	10	0
236	Murdoch	10	0	0
237	Tyler	20	0	0
238	Tyler	23	0	0
239	Tyler	27	0	0
240	Tyler	25	0	0
241	Lee, F. J.	9	0	0
242	Lee, F. J.	13	0	0
243	Lee, F. J.	25	0	0
244	Lee, F. J.	16	0	0
245	Lee, F. J.	28	0	0
246	Lee, F. J.	27	0	0
247	Lee, F. J.	25	0	0
248	Lee, F. J.	18	0	0
249	Filkins	72	0	0
250	Nyburg	76	0	0
251	Nyburg	22	0	0
252	Davis, H.	22	0	0
253	Lee, F. J.	21	0	0
254	Nyburg	30	0	0
255	Lee, F. J.	34	0	0
256	Lee, F. J.	18	0	0
257	Crow	10	10	0
258	Hurst	17	10	0
259	Lee, F. J.	5	0	0
260	Lee, F. J.	12	0	0
261	Heaton, W.	41	0	0
262	Filkins	9	0	0
263	Mander	10	0	0
264	Lee, F. J.	19	10	0
265	Lee, F. J.	15	10	0
266	Passed			
267	Filkins	39	0	0
268	Lee, F. J.	8	10	0
269	Lee, F. J.	10	10	0
270	Lee, F. J.	29	0	0
271	Lee, F. J.	19	0	0
272	Lee, F. J.	23	0	0
273	Davis, H.	55	0	0
274	Lambert	21	0	0
275	Davis, H.	41	0	0
276	Nyburg	43	0	0
277	Filkins	12	0	0
278	Nyburg	24	0	0
279	Filkins	76	0	0
280	Filkins	44	0	0
281	Nyburg	32	0	0
282	Filkins	27	0	0
283	Ramsden	21	0	0
284	Hurst, F.	16	0	0
285	Hurst, F.	9	10	0
286	Davis, H.	10	0	0
287	Bacher	15	0	0
288	Radford, M. ..	18	0	0
289	Radford, M. ..	26	0	0
290	Nyburg	17	0	0
291	Davis, H.	16	10	0
	Second Day's Sale	£3,764	10	0

THE RADFORD COLLECTIONS, 5th NOVEMBER, 1943

THIRD DAY'S SALE

LOT		£	s.	d.
292	Boswell & Ward	16	0	0
293	Harris, M.	9	0	0
294	Harris, M.	13	0	0
295	Farlow	13	0	0
296	Facciotti	10	0	0
297	Heal	3	10	0
298	Heal	2	10	0
299	Facciotti	4	0	0
300	Heal	7	0	0
301	Harris, M.	17	0	0
302	Farlow	10	0	0
303	Asprey	15	0	0
304	Mott	8	10	0
305	Tilley	5	0	0
306	Delomosne	5	5	0
307	Fraser	9	0	0
308	Farlow	23	0	0
309	Blairman	28	0	0
310	Worley	13	0	0
311	Delomosne	19	0	0
312	Facciotti	15	10	0
313	Blairman	30	0	0
314	Radford, M.	33	0	0
315	Harris, M.	44	0	0
316	Facciotti	14	0	0
317	Baxter	29	0	0
318	Hutchinson	46	0	0
319	Haim, J.	25	0	0
320	Willats	50	0	0
321	Frodsham	13	10	0
322	Edkins	18	0	0
323	Brown, J. M.	38	0	0
324	Withdrawn	———		
325	Korda	40	0	0
326	Gundry	52	0	0
327	Sydney, E.	310	0	0
328	Knight, L.	175	0	0
329	Webster	340	0	0
330	Heal	5	10	0
331	Heal	20	0	0
332	Fisher	14	0	0
333	Tilley	16	0	0
334	Trollope	18	0	0
335	Lipitch	12	0	0
336	Knight, L.	11	0	0
337	Boswell & Ward	13	0	0
338	Crow	22	0	0
339	Lipitch	15	0	0
340	Mott	15	0	0
341	Mott	21	0	0
342	Ansley	20	0	0
343	Craddock W.	25	0	0
344	Wolsey	29	0	0
345	Farlow	30	0	0
346	Lipitch	40	0	0
347	Willats	32	0	0
348	Willats	30	0	0
349	Crow	14	0	0
350	Wolsey	15	0	0
351	Radford, M.	17	0	0
352	Harris, M.	15	0	0
353	Heal	16	0	0
354	Heal	28	0	0
355	Berendt	30	0	0
356	Berendt	28	0	0
357	Ansley	17	0	0
358	Heal	11	0	0
359	Radford, M.	10	0	0
360	Ruben	4	10	0
361	Smyth	40	0	0
362	Heal	19	0	0
363	Osborne	3	10	0
364	Heal	3	10	0
365	Korda	7	0	0
366	Mott	7	0	0
367	Lambert	17	0	0
368	Lambert	13	0	0
369	Lipitch	7	10	0

LOT		£	s.	d.
370	Heal	7	10	0
371	Lambert	13	0	0
372	Bath	12	10	0
373	Heal	5	10	0
374	Mela	8	0	0
375	Mott	5	0	0
376	Davis, H.	10	0	0
377	Rubin	5	10	0
378	Heal	9	10	0
379	Lipitch	25	0	0
380	Heal	23	0	0
381	Berendt	21	0	0
382	Mott	22	0	0
383	Lipitch	23	0	0
384	Lipitch	6	0	0
385	Lipitch	19	0	0
386	Boswell & Ward	12	10	0
387	Boswell & Ward	10	0	0
388	Boswell & Ward	36	0	0
389	Mott	6	10	0
390	Middleton	5	10	0
391	Heal	15	0	0
392	Everett	39	0	0
393	Gillingham.. ..	23	0	0
394	Lipitch	20	0	0
395	Butterworth ..	54	0	0
396	Rubin	48	0	0
397	Fisher	51	0	0
398	Korda..	50	0	0
399	Allen	16	0	0
400	Mallett	80	0	0
401	Lipitch	16	0	0
402	Mallett	86	0	0
403	Wilkinson, Sir N.	24	0	0
404	Lambert	22	0	0
405	Mallett	130	0	0
406	Asprey	30	0	0
407	Angel	15	0	0
408	Mott	18	0	0
409	Everett	11	10	0
410	Lipitch	14	0	0
411	Bath	9	0	0
412	Morris..	19	0	0
413	Facciotti	15	10	0
414	Willats	20	0	0
415	Willats	22	0	0
416	Low	30	0	0
417	Walker	12	0	0
418	Asprey	20	0	0
419	Heal	7	0	0
420	Litthauer	16	0	0
421	Asprey	22	0	0
422	Angel	12	10	0
423	Boswell & Ward	28	0	0
424	Tobolski	26	0	0
425	Ward, C. W. ..	98	0	0
426	Butterworth ..	44	0	0
427	Everett	24	0	0
428	De Haan, J. ..	17	0	0
429	Cullum	21	0	0
430	Cullum	25	0	0
431	Heal	17	0	0
432	Wilkinson, Sir N.	32	0	0
433	Collins, Mrs. ..	12	0	0
434	Everett	29	0	0
435	Fisher	9	0	0
436	Wolsey	31	0	0
437	Worley	31	0	0
438	Everett	26	0	0
439	Korda..	24	0	0
440	Korda..	26	0	0
441	Farlow	9	10	0
442	Heal	10	0	0
	Third Day's Sale	£4,008	5	0
	Total of Sale ..	£12,971	15	0

M. M. A.
LIBRARY
RECEIVED
DEC 17 1943